

The ART Quarterly



Winter, 1959



TRIPTYCH, GOTHIC NORTHERN FRENCH SCHOOL

From the Chapel of the Chateau Maconnais belonging to Jean Sans Peur, Duke of Burgundy, 1371 - 1419

From Wildenstein & Co., Inc., 1934. Exhibited: Metropolitan Museum, 1934 - 1942; William Rockhill Nelson Gallery, Kansas City, Missouri, 1942 - 1944

HIRSCHL & ADLER GALLERIES INC.

21 EAST 67TH STREET

TELEPHONE LE 5-8810

NEW YORK 21, N.Y.



LE DECINTREMENT D'UNE DES ARCHES DU PONT DE NEVILLY

by

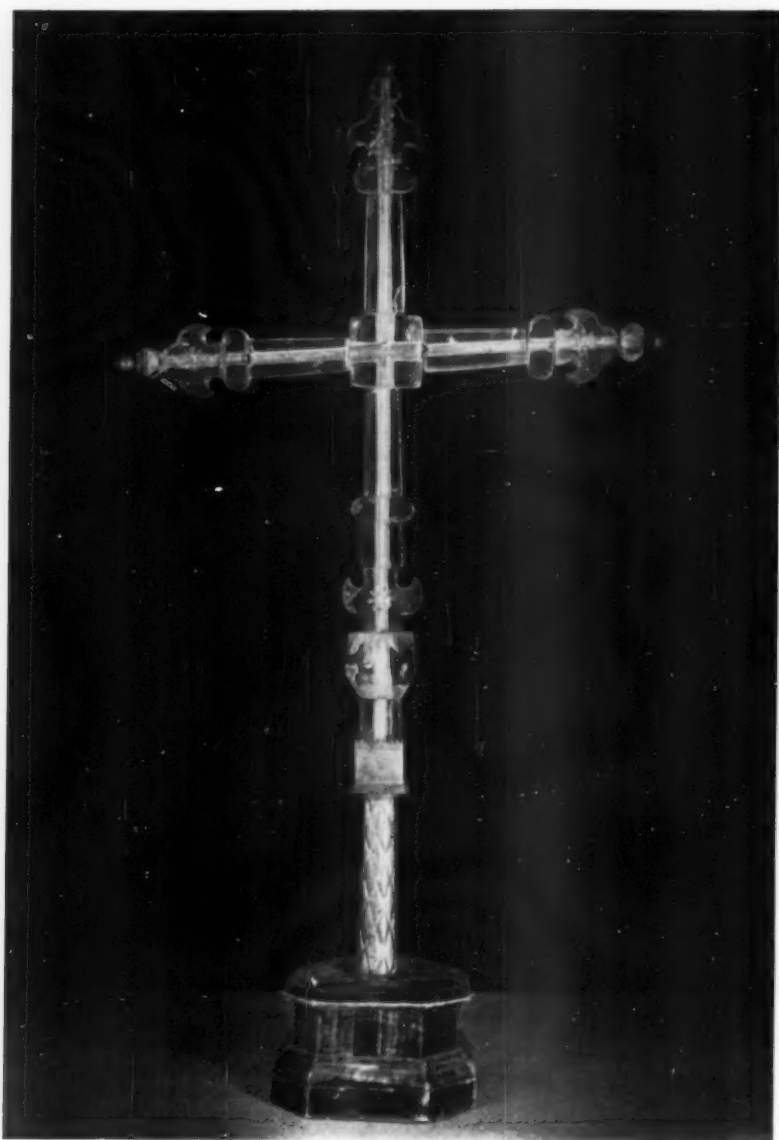
HUBERT ROBERT

A RECORDED AND EXHIBITED WORK BY ROBERT

NEWHOUSE GALLERIES

Established 1878

15 EAST 57TH STREET • NEW YORK 22, N. Y.



A RARE ROCK CRYSTAL CROSS OF THE FRENCH 14th CENTURY
height 36 inches, width 21 inches

OLD AND MODERN PAINTINGS, DRAWINGS, AND SCULPTURE OF
THE AMERICAN AND FOREIGN SCHOOLS

By appointment

VICTOR D. SPARK

By appointment

31 EAST 72ND STREET, NEW YORK 21, N.Y.

PHONE - BU - 8-7278

SPECIAL EXHIBITION GALLERY 1082 PARK AVE, NEW YORK, N.Y.
OPEN BY APPOINTMENT ONLY

The ART Quarterly

EDITED BY E. P. RICHARDSON

AND PAUL L. GRIGAUT

CONTENTS

ARTICLES

- Rembrandt and Ancient History, *By Otto Benesch* 309
Benjamin Silliman and his Uncle-in-Law Colonel Trumbull, *By Theodore Sizer* 335

SHORTER NOTES

- Baciccio: Two Additions to His Work, *By Robert Enggass* 345

NOTES ON SPECIAL EXHIBITIONS

- Sculpture in Our Time, *By Kenneth Saltmarche* 350

NOTES ON OLD AND MODERN DRAWINGS

- Calvinism in the Work of Jacob Jordaens, *By Marian C. Donnelly* 356

ARCHIVES OF AMERICAN ART

- Report of Acquisitions July-September, 1959 367
A Trio of Violins, *By William H. Gerds* 371

ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

- July-September, 1959 385

RECENT PUBLICATIONS IN THE FIELD OF ART

- 395

On cover: JOHN CONSTABLE, *Portrait of a Woman*
San Francisco, M. H. De Young Memorial Museum

VOLUME XXII · NUMBER 4 · WINTER, 1959

THE ART QUARTERLY IS PUBLISHED WITH THE ASSISTANCE OF:

THE ARCHIVES OF AMERICAN ART
THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY
THE CLEVELAND MUSEUM OF ART
THE CORNING MUSEUM OF GLASS
THE FOGG ART MUSEUM
SAMUEL H. KRESS FOUNDATION
THE PIERPONT MORGAN LIBRARY
THE HENRY FRANCIS DU PONT WINTERTHUR MUSEUM
THE WORCESTER ART MUSEUM

CONSULTATIVE COMMITTEE

ALFRED H. BARR, JR.	JAKOB ROSENBERG
GERARD BRETT	MARVIN C. ROSS
WALTER HEIL	HENRY PRESTON ROSSITER
JULIUS S. HELD	BENJAMIN ROWLAND, JR.
HENRY-RUSSELL HITCHCOCK	CHARLES COLEMAN SELLERS
SHERMAN E. LEE	LAURENCE SICKMAN
A. HYATT MAYOR	THEODORE SIZER
ULRICH MIDDELDORF	WOLFGANG STECHOW
WILLIAM M. MILLIKEN	JOHN STEEGMAN
CHARLES F. MONTGOMERY	RUDOLF WITTKOWER
DUNCAN PHILLIPS	OTTO WITTMANN, JR.

Editorial Office: The Detroit Institute of Arts, Detroit 2, Michigan

Unsolicited manuscripts should be accompanied by return postage. The Editors assume no responsibility for the loss or damage of such material. Permission to reproduce photographs must be obtained by the author.

Published each Spring, Summer, Autumn and Winter by the
Detroit Institute of Arts, Detroit 2, Michigan. Price \$1.50 per
copy; \$6.00 per year. Peter Magill, Advertising Representative.
115 East 57th Street, New York 22, N.Y., Plaza 5-0365

VOL. XXII, NO. 4

THE ART QUARTERLY

WINTER, 1959

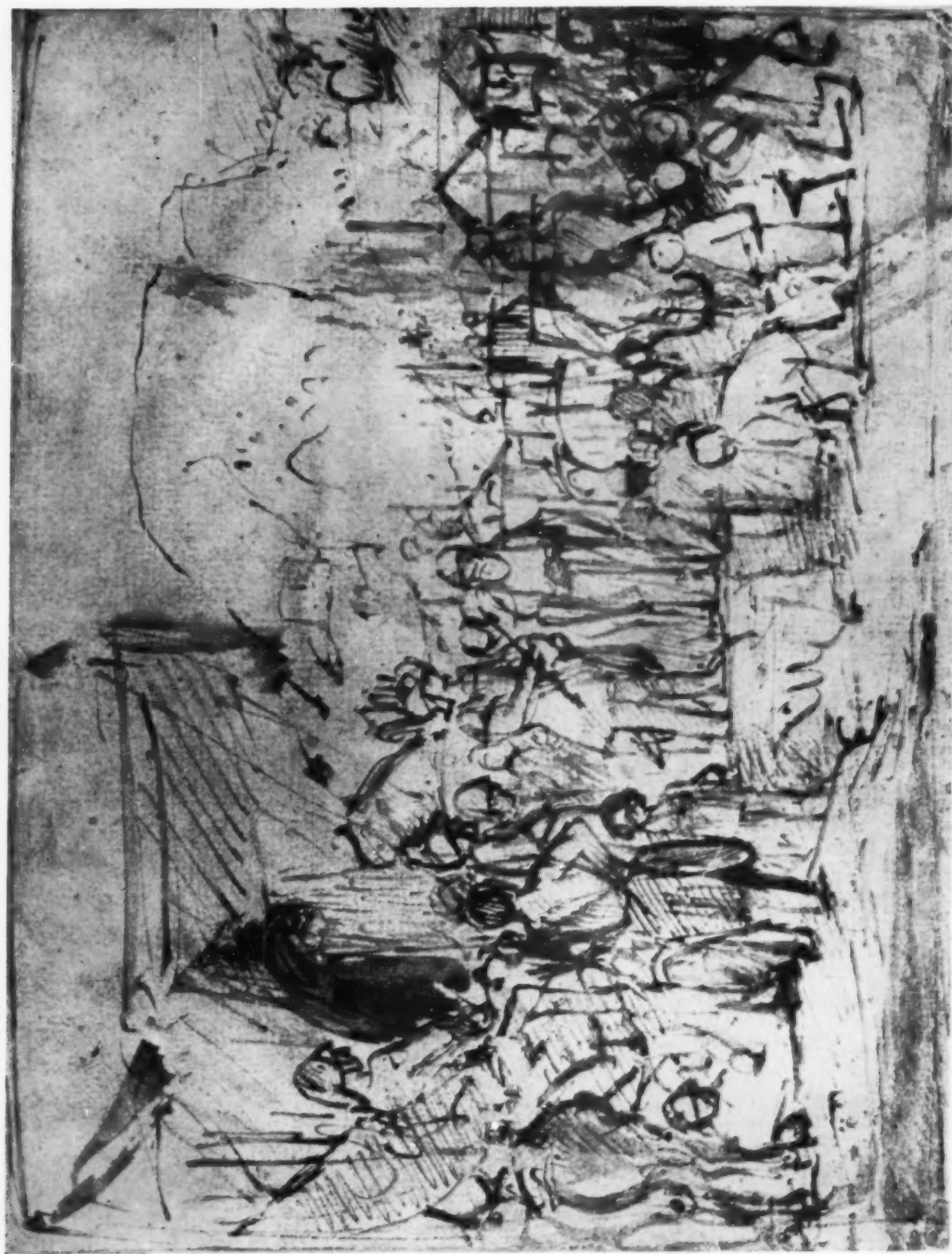


Fig. 1. REMBRANDT, *Scene from the Life of Pyrrhus*
London, British Museum

REMBRANDT AND ANCIENT HISTORY

By OTTO BENESCH

THE humanistic heritage of the Renaissance, with its interest in classical antiquity, gives to the era of the Baroque one of its most outstanding features.¹ Renaissance and Baroque share in common much of their classical subject matter. The aspect of antiquity which the Baroque era gives is, however, not so much the revelation of a new world as it is a splendid, decorative performance, richly provided with the ingenious devices which a great theatrical art could offer. Could any stronger contrast be imagined than that offered by the realistic and deeply human art of Rembrandt? In consequence thereof, the majority of the art historians, among them the master's famous biographer Carl Neumann, reach the conclusion that Rembrandt did not pay more than the usual tribute to antiquity in subject matter commonly demanded by the artist's time and his environment, and remained in his innermost soul foreign to the essentials of classicism. He even appears to have made of antiquity a kind of travesty, with no attempt to hide his native Dutch naturalism behind a classical façade, as some of his mythological pictures apparently prove.

With the beginning of the Baroque, a new historical consciousness arose in the Western world. The historical tragedies of Shakespeare testify to this as much as do the historical paintings of the contemporary artists. Nor was this trend alien to Rembrandt's art. He took a strong interest in it. His attitude to the problem of historical painting illuminates the master's position in his century: what he has in common with it; in what respects he differs from it. It was mainly ancient history from which he derived his subjects.

Although far from being a scholarly archaeologist, as Rubens was in some ways, Rembrandt was not unlettered. His parents, simple but worthy burghers, had him destined for a scholarly career, and he received the education in ancient languages which seventeenth century Holland offered to an oncoming scholar. At the age of fourteen he was enrolled at the university of his native city Leiden, although he soon discontinued his studies.² In any case, he must have learned to read the ancient historians: Livy, Tacitus, Valerius Maximus, and Plutarch, and the figures depicted by them must have entered his imaginative

consciousness. It is questionable whether at an advanced age he still was able to read the sources—his library contained only Josephus Flavius' *Antiquities of the Jews*—yet learned friends always were able to help him with translation and interpretation. In any case, Rembrandt was as familiar with the great figures of ancient cultural and political history as any of his Dutch contemporaries. They play a considerable part in his work. The way he saw them—differently in different periods of his career, nonetheless with strongly marked and persistent features—will be revealing for Rembrandt himself.

The year 1626, the first for which we have preserved authentic works by the artist, is inscribed on a large painting of Roman history in the museum of Utrecht (Fig. 3). To eyes accustomed to archaeological correctness it offers a strange aspect. This assemblage of heavy figures in wooden attitudes, wearing costumes and armors partly Oriental, partly early sixteenth century, partly contemporary, partly fantastic, has nothing to do with a neo-classic notion of antiquity. The figures are supplemented by a huge still-life of weapons as if they were piled up in a studio corner. Everything is displayed in full daylight, without the mysterious chiaroscuro which the master developed in the following years.

In spite of their stiff poses, the figures reveal a strong inner tension. They stare fixedly at one another; their motions suspended in a moment of fateful importance. These picturesque knights and martial ruffians perform a scene described by Livy: Lucius Junius Brutus pronounces the sentence of death upon his sons Titus and Tiberius, who participated in the conspiracy of the Tarquinius.³ Livy, after describing the stage, a Tiber island with temples and porticos, which Rembrandt did not omit, gives the scene as follows:

When the chattels of the princes had been pillaged, sentence was pronounced and punishment inflicted on the traitors—a punishment the more conspicuous because the office of consul imposed upon a father the duty of exacting the penalty from his sons, and he who ought to have been spared even the sight of their suffering, was the very man whom fortune appointed to enforce it. Bound to the stake stood youths of the highest birth. But the rest were ignored as if they had been of the rabble: the consul's sons drew all eyes upon themselves. Men pitied them for their punishment not more than for the crime by which they had deserved that punishment . . .

Rembrandt was intent on illustrating this report as dramatically as possible. We see the kneeling sons, the apprehension in their faces, the inexorable severity in the imposing figure of the consul, dressed in a pompous robe of

greenish-blue and gold, the amazement and pity of the bystanders. The face of the young Rembrandt himself gazes at us with wide-open eyes from behind the sceptre of the consul. The spoils of the Tarquini are heaped up in the foreground, and the cluster of spectators around a column reminds one of the "stake" mentioned by Livy.

The youth and inexperience of the artist is revealed by the lack of skill in composition. Inflexible as posts, the figures stand in each other's way. The colors are harshly opposed. Everything is studied from the model. Realism in the utmost degree was the purpose of the young artist, with no regard for archaeological correctness. The cohort in the background looks like a picket of harquebusiers from the Spanish War. Gothic round churches and bell towers rise as pagan temples, just as guns thunder in Shakespeare's *Coriolanus*.

Did Rembrandt not know of any other models? Certainly, yet the very old of the classical past became most alive for him in the old things with which he could surround himself, which he could touch with his hands. Thus, the spirit of dramatization out of the experience of reality, which is significant for all creations of Rembrandt, is noticeable at the very beginning of his career.

Rembrandt also pondered over this tragic subject in later years. About 1640, when he etched the *Decapitation of St. John*, he made several drawings of scenes of beheading like the one in the British Museum (Benesch 479⁴; Fig. 5). They illustrate Livy's text on the execution: "The culprits were stripped, scourged with rods, and beheaded, while through it all men gazed at the expression on the father's face."

Rembrandt had learned by now to avoid overdone realism and to concentrate on the essential. The delicate, searching pen lines indicate with admirable certainty the importance of every group and figure. The body lying on the ground is most strongly accentuated, the expression of death in the pointed features stirring rendered. The other figures seem to tremble in a haze of light, which absorbs the continuity of their outlines, yet the psychical continuity of the narration is wonderfully kept: despair marks the features of one of the condemned; his tied hands seem to pronounce a last hopeless claim for pity. Although we do not see the awe-stricken faces of the court-martial, their deep emotion is reflected even in the executioners.

The 1630's, the first decade of Rembrandt's living in Amsterdam, were the period of his greatest outer success, in which he conformed as much to the taste of his surroundings as he contributed to the forming of this taste, the period in which he developed a notion of antiquity truly Baroque in the

commonly accepted sense. Baroque in this sense means motion, dynamism, bold movement of sizable bodies in space, a blending of the real with the extraordinary, surprising, stupendous and superhuman. It enabled Rembrandt to keep his realism, gained in the wake of Caravaggio and his followers, even to increase it, and at the same time to fulfill all demands for bravura and ostentation made by the ruling taste. So far, his representations of ancient subjects did not contradict the custom of the times. It is true, Rembrandt's inborn naturalism now gave the subjects a forceful note, which is not always in accordance with the reverence scholastic humanism paid to them. Classicists might have been upset by the boorish aspect which he gave to Emperor Augustus in an etching of 1633, destined to illustrate a canto of Herckman's poem *The Praise of Navigation*. It is an allegory of the peaceful government of the Emperor, who dismounts from his now useless battle horse, furthers trade by turning heavy men-of-war into light merchantmen, maintains law and order in his empire, and orders the closing of the temple of the double-headed god Janus. It is a very powerful and Baroque, at the same time a very rustic and Dutch, notion of antiquity, quite appropriate to the spirit of the rebellious *Geusen* and Protestant seafarers. Rembrandt's illustration was surely understood in this sense, and appreciated.⁵

He knew how the portraits of Roman emperors looked. In the time of his rising prosperity, which gave him the opportunity to satisfy his passion for art collecting, he acquired a series of ancient busts, originals, copies and casts, which he assembled in a large room of his house, the so-called *Kunst Caemer*, a kind of museum of antiquities. The inventory taken in 1656 mentions Augustus, Caligula, Marcus Aurelius, Galba, Otho, Agrippa, Vitellius, Vespasianus, Nero, Faustina, Gaius Silius, Brutus, and some other unnamed busts. They testify to Rembrandt's deep interest in the ancient world. He studied those portraits, as he studied features of living persons, and occasionally made pen sketches of them. One, in the Library at Turin (Benesch 452) renders an Emperor's bust in a rather general way, quickly jotted down on paper; even thus, it proves the strong appeal which the severe and haughty features had for the artist. The edged pen strokes excellently frame the cubic shape of the solid marble and its rigid traits. The profile bust in the Berlin Print Room (Benesch 770; Fig. 4) was drawn from Rembrandt's Galba bust. The characteristics are emphasized with Rembrandt's intensity, the realism of Roman portrait art increased by the draughtsman's vision. The bony structure of the skull, over which the skin is tightened like parchment, is most eloquent. The upper

cranium bulges. The haggard old man has the profile of a bird of prey. Rembrandt concentrated here on the expressiveness of the character, while in the previous sketch he gave more prominence to the sculptural values. The drawing illustrates how realism in the case of Rembrandt always becomes finally a carrier of expression. The bust of emperor or philosopher, an almost tedious element of Baroque decoration, acquires life under Rembrandt's pen. Both drawings were done around 1640, a time when Rembrandt strove for exaggerated accents of sculptural rigidity and expression.

The Baroque Rembrandt of the 1630's understood the representation of history mainly as the drastic reality of heavy, bulging, bolstered forms with wavy, compact outlines, imposing in appearance and exotic in adjustment. He favored the compositions in half-length introduced by Caravaggio. The figures emerge into a bright spotlight from a gloomy background. The spectator is moved close to the subject, with whose fate he is supposed to sympathize. The magnificent strange Eastern costumes enhance the extraordinary, the remote in time. With this Oriental splendor Rembrandt endowed not only his Biblical heroes and heroines but also his Romans. A painting in the Prado, dated 1634 (Fig. 2), represents the tragedy of Sophonisba, daughter of Hasdrubal, as Livy recounts it. She had been the wife of the Numidian prince Syphax, who forsook the Romans. Overpowered by his rival Masinissa, he was not only deprived of his rulership but also of his wife Sophonisba, whom Masinissa married hurriedly. Scipio, fearing that a Carthaginian wife might have an adverse influence on the Roman ally, made serious reproaches to Masinissa and claimed Sophonisba as a prisoner of the Romans. Masinissa withdrew into his innermost chamber where the attendants heard him lament. Finally, he sent a servant to his wife with a cup of poison that she might escape humiliation by the Romans.

Rembrandt introduced the gloom of the royal chambers into his painting and made Sophonisba stand out from it in sharp light. A bust of her royal father looms mournfully in the background. Sophonisba, a stately blond woman who resembles Saskia in the disguise of an ancient deity, or Dalila, is shown in the last moment before her death, heart sick and hesitating, yet she will bravely accept the cup with the words: "I accept this nuptial gift, not unwelcome to me if my husband cannot bestow any better. Tell him that I would have died happier if I would not have married on my burial day."

Roman history had a particular importance for the Dutch nation. Neo-Stoicism, the dominating trend in contemporary philosophy, gave prominence

to ethical and moral values: constancy, simplicity, industriousness, severity, incorruptibility, equanimity and justice. The Netherlanders saw those virtues embodied in the highest degree in the figures of Roman history, who served as models for Republican Holland. Public buildings were adorned with representations of Roman scenes in order to spur the patriotism of contemporaries. The democratic Hollanders in their brave struggle for the freedom of their country compared themselves with the heroes of Republican Rome. A story quite to their taste was that of General Manius Curius Dentatus, agrarian reformer, about whose simplicity and incorruptibility Valerius Maximus reports. The Samnites sent ambassadors carrying precious vessels and treasures in order to bribe him. They found the General before the fireplace, roasting turnips and eating from a wooden plate. He refused their gifts with the words:

You ministers of a highly superfluous, not to say incapable embassy, tell the Samnites that Manius Curius prefers to command wealthy people instead of being wealthy himself; return those gifts which are as much devised for the corruption of men as they are precious, and remember that I can neither be defeated by steel nor corrupted by money.

About 1633 Rembrandt made a spirited sketch of this scene (Warsaw, University Library; Benesch 86; Fig. 6). The Roman General is seated before a Dutch fireplace and angrily refuses the chains and vessels offered to him by the ambassadors. Heavy washes model the wavy line work of the pen. Falling curtains create a pathetic stage. The actors appear in strange Eastern garments, garments of Turks, Poles, Russians, rather than of Romans. It is the picturesque idea of antiquity which the mannerist Baroque of the early Rembrandt cherished. This will change very thoroughly in later years.

We now skip over a time interval of almost two decades in order to see how Rembrandt represented ancient history at the end of the 1640's. We mentioned above how much the Bible and ancient history blend in Rembrandt's fantasy. A drawing in the museum of Groningen (Benesch 596; Fig. 7) was considered a scene from the Bible until Dr. Valentiner recognized it as an illustration of the tragic story of Marcius Coriolanus as recounted by Livy and Plutarch.*

Coriolanus is a half legendary figure. The Roman, who received his surname from the conquest of a city of the Volsci, is quoted as an example of how overbearing pride and stubbornness can bring about the fall of a man whose noble character predestined him for a better fate. His attempt during a time of famine to wrest away the institution of the Tribune from the people was

answered by his public condemnation and expulsion. Thirsting for revenge, he joined the hostile people of the Volsci and led their army victoriously against his native city of Rome. He had already approached the Cluilian trenches. He had turned back an embassy of Senators as well as the High Priests who came to beg for peace. Finally, Coriolanus' old mother, Veturia, his wife Volumnia, and her children were sent to ask mercy for the city, and they succeeded.

Rembrandt still kept the Oriental attire for his Romans, men and women, yet all fantastic Baroque elements have gone. Rembrandt was very fond of landscape at this time and frequently sketched in the open. Thus, he closely interwove this story with the surroundings. We see the ramparts and trenches of the fortified camp, on the left an outpost with guards at a tent. The loosely sketched and washed scenery, full of air and light, has much in common with the simple and quiet Dutch landscape of downs and copses, as Rembrandt experienced it. His way of composing has become more natural. Thus, he gave the history more persuasive power. The group of officers and women seems to have met by chance at this corner. They stop, stand quietly, full of anxious tension, the old supplicating mother in front of the others. Livy describes this scene as follows:

Then one of his friends, led by Veturia's conspicuous sadness to single her out from amongst the other women, as she stood between her son's wife and his babies, said: "unless my eyes deceive me, your mother is here and your wife and children." Coriolanus started up like a madman from his seat, and running to meet his mother would have embraced her, but her entreaties turned to anger, and she said: "suffer me to learn, before I accept your embrace, whether I have come to an enemy or to a son; whether I am a captive or a mother in your camp . . ."

Rembrandt has shown all this simply and convincingly. The human content prevails over the extraordinary and fantastic.

We see this also in a particularly stirring drawing (Berlin Print Room; Benesch 1053; Fig. 8), which treats the subject of Belisarius, the General of the Byzantine Emperor Justinian, as an example of the ingratitude of mighty rulers. A novel was spun around the figure of Belisarius, going back to the tenth century. After he had defeated the Persians, Visigoths, Ostrogoths and Vandals his enemies brought about his downfall. He was deprived of his sight and as an old man forced to beg in the street. Rembrandt represented him receiving alms from women who pity him. The drawing is framed in thick lines of the

reed pen, powerful, straightforward. How stirring is the expression in the blind old face! Rembrandt has rendered the *inner seeing* of those whose eyes are blind to the outer world.

The quality of Rembrandt's drawing stands out if we compare it with a neo-classicist version of the same subject, painted by Jacques Louis David in 1781. It is an excellent work in the wake of Poussin's severe style, yet how melodramatic it looks if placed beside Rembrandt's drawing, which strikes us like a club. Rembrandt inscribed it with the words which Belisarius speaks: "Have pity with the poor Belisarius who was once in great esteem because of his brave deeds and now is deprived of his sight through the jealousy of his rivals."

With the discarding of the Baroque style, with the reduction to the basically human, Rembrandt was able to approach historical truth and correctness better than all his contemporaries, who were hampered by that convention. This becomes evident in the historical paintings of his maturity.

In the 1650's, a grand token of the civic pride of the Amsterdammers arose: the new City Hall, a work of the ingenious architect Jacob van Campen. It was said to be the eighth wonder of the world. The wealth and taste of all the city contributed to this outstanding achievement by the Dutch republic of merchants. The ideal model followed was the seat of another great republic of merchants: Venice. Thus, Van Campen's architecture was kept in a sumptuous Palladian style with weighty classicist forms in shining white marble, while the interior was to display the spell of colors, as do the canvases in the Ducal Palace by Titian, Veronese and Tintoretto. A unique possibility was given to the city government to create a lasting document of Holland's great art of painting. The historical painters were summoned, among them several outstanding pupils of Rembrandt: Quellinus, Bronckhorst, Jordaens, Govaert Flinck, Ferdinand Bol, Jan Lievens, and others. The subjects were prescribed scenes from Roman history, examples of Stoic virtues and patriotism which were supposed to stand before the eyes of generations of officials working in the building. There was painted the *Incorruptibility of Manius Curius Dentatus* and the *Fearlessness of Caius Fabricius Luscinius*. In the Burgomaster's room the story of Quintus Fabius Maximus was planned to hang above the chimney place to remind the head of the government of his dignity and the respect due to his office.

Livy and Valerius Maximus recount the subject as follows: Quintus Fabius Maximus, with the surname Cunctator, came as ambassador to his son, the Consul, into the camp at Suessa. When he arrived, his son came to meet him



Fig. 2. REMBRANDT, *Sophonisba Receiving the Cup with the Poisoned Drink*
Madrid, Prado



Fig. 3. REMBRANDT, *The Justice of Brutus*
Utrecht, Museum



Fig. 4. REMBRANDT, *Study from the Bust of the Emperor Galba*
Berlin Print Room

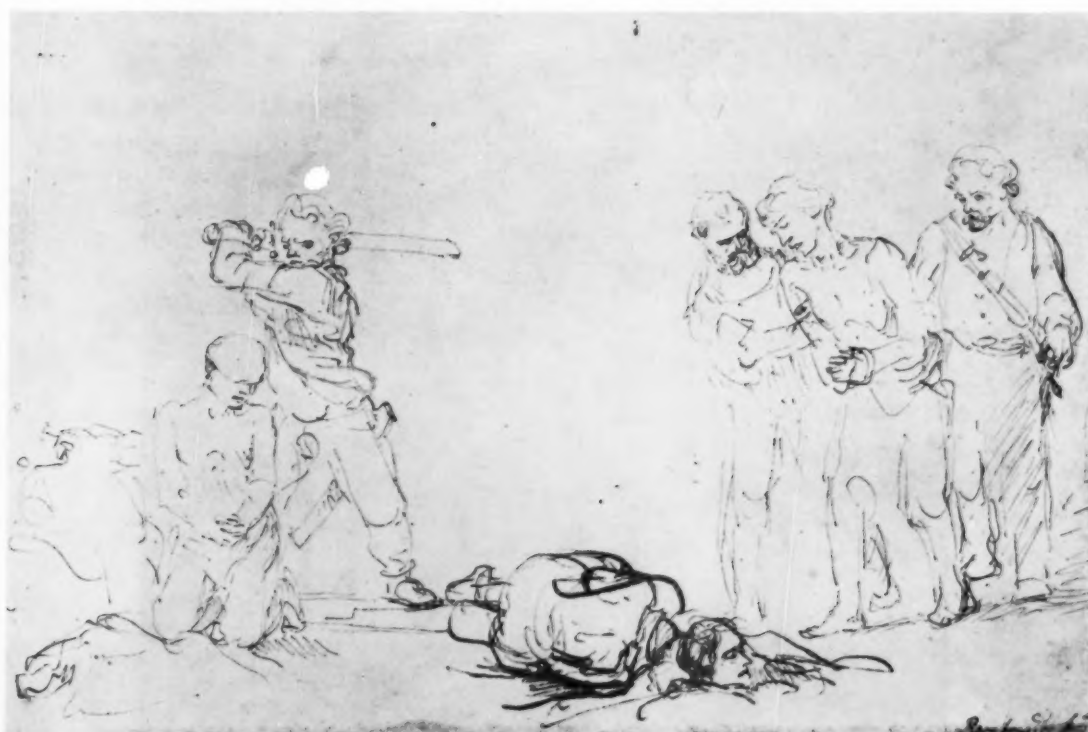


Fig. 5. REMBRANDT, *The Beheading of the Tarquinian Conspirators*
London, British Museum

in the full state of his dignity, accompanied by eleven lictors. The lictors, perhaps from reverence for the great Cunctator, failed to call out the usual command to dismount from the horses at the approach of the Consul. The old man, noticing this, remained angrily seated in his saddle. Then the son gave to the lictors the order to call out the usual command. The father dismounted immediately from his horse, saying: "I have not disdained thy high command, my son, yet I wished to experience whether thou knowest to act as a Consul."

Rembrandt was the artist who received the commission to paint this subject.⁷ He was then no longer a favorite of the public, yet a famous master with influential friends like Jan Six, who may have induced the councillors to give him a share in the decoration of the building. Rembrandt solved his task in a way which was as new as it was surprising.

He shows the scene as a mass scene, overshadowed by the somber, threatening walls of Suessa. There is a crowd of heavily armed legions. The cavalry streams out of the gate, down the mount. The smallness of the riders increases the size of the buildings. Space expands in tremendous depth. Up the hill in the foreground the crowd throngs and the protagonists appear, not as isolated individuals but as exponents of the grandeur and majesty of Roman military and political power. The young Fabius Maximus shimmers in steel and gold brocade on a white horse. The father emerges modestly into gray half-light, yet immense dignity radiates from his worthy old face. Rembrandt brought out wonderfully the contrast between outer and inner greatness. The Consul is accompanied by all the insignia of his authority: vexilla, eagles and manipular insignia rise behind him. The lictors walk in front. A tremendous earnestness, a gloomy majesty, fill the painting. Its rhythm is vertical and rectangular. We see this clearly in a little preparatory sketch, a first flashing up of the idea (Berlin Print Room; Benesch 956 recto; Fig. 9). There, the figures are reduced to an almost geometrical simplicity; the little "scratch", as the Dutch call such a drawing, is the only drawing we know for the large canvas. The mature Rembrandt used this style of drawing to make up his mind about a composition. It served his purpose perfectly; he never needed elaborate detail studies, as the Italians and Rubens used. The execution was left to *prima vista* work on the canvas, so certain was the master of the decisiveness of his inner vision. There are no longer any Baroque swings and complicated curves. The rhythm of this many-voiced choir is rather simple—every figure is circumscribed by a few straight lines. It gives a droning sound like the ponderous tread of the

legions. The color increases this impression: dark steel, iron-gray and brownish-gold prevail in a harmonious unison, accompanied by the dusky red of the vexilla. When light sparkles up, it has a strange intensity and seems to break out, to shine forth from inside the objects.

It is astounding how closely Rembrandt approached historical truth in this painting, how much he grasped of the spirit of Old Rome. There is an archaeological correctness which proves that Rembrandt, who never traveled to Italy, must have drawn from reliable sources. Whatever they were, he did not depend on the sources alone. No artist was better equipped with archaeological material than Rubens, yet if we compare his painting of *Decius Mus* (Fig. 10), who tells the standard bearers his dream, we notice how the Flemish master by introducing his Baroque *portamento*, his decorative and optimistic coloring, achieved something very different from the mood of world-conquering Rome. To conjure up *this* mood, it needs a power of divination which Rembrandt possessed in a degree higher than anybody else. His picture of Old Rome exhales an almost medieval somberness; nevertheless, it shows the true Old Rome, the Rome of soldiers and engineers, out of which the medieval world rose.

In these ways Rembrandt's contemporaries could hardly follow him any longer. The painting was refused by the patrons. It contradicted too strongly the demand for a colorful and decorative antiquity which Rembrandt's own former pupils were more apt to give. In 1656 it was replaced by a painting of the same subject done by Rembrandt's friend and former companion Jan Lievens. It shines in bright colors like a Venetian master; it follows in composition the Flemish painters and displays an operatic mixture of ancient and Renaissance costumes. Last but not least, it takes better regard of the space allotted to it above the fireplace, so that the patrons were much more pleased with it. Rembrandt's master work fell into oblivion.

About this time, the middle of the 1650's, Rembrandt planned to paint some further subjects of Roman history. This is evidenced by several drawings which are apparently projects for paintings. I have mentioned how Rembrandt customarily abbreviated forms and figures in his compositional sketches to almost geometrical diagrams. Spheres, cylinders, rhombs make up the main elements. A strong tectonic balance prevails; verticals and horizontals are the main structural lines. The composition is a tectonic structure of rectangular blocks in almost all works of Rembrandt about the middle of the 1650's, yet this comes out most clearly in drawings like the one in the Museum Boymans

(Benesch 1034; Fig. 11) representing Coriolanus receiving the deputies of the Roman Senate. It is amazing how Rembrandt, even in this abstract geometrical form, brought out the psychical tension, which increases tremendously in his late works. The pride and inflexibility of Coriolanus, the humbleness and submissiveness of the delegates, are strikingly expressed.

We have two drawings for *The Meeting Between Antiochus and Popilius Lenas*. Antiochus Epiphanes, King of Syria, an ally of Rome, fought a successful war against Egypt. He had already come in sight of the walls of Alexandria when Rome, concerned about his victory, decided to forbid him to advance further. When the Roman ambassadors arrived, Antiochus went to meet them and extended his right hand to Popilius. Yet Popilius first handed him the letter of the Senate and advised him to read it. The king, after reading, replied that he would consult with his counsellors. Then Popilius drew with a staff a circle around Antiochus and said: "Before you step out of this circle, give the reply which I have to report to the Senate." The king, confused by the sternness of this order, hesitated for a moment, then he said: "I shall do what the Senate decides." Now, Popilius accepted his right hand and greeted him as a friend.

Rembrandt's first sketch (Benesch 1014) shows only the figures in clear, diaphanous pen lines. The second sketch (Benesch 1015) renders the whole setting, the surrounding army and the city in the background. While the first drawing radiates with light, delicate floating layers of wash saturate the second with color and atmosphere. Rembrandt's increase in tectonic firmness meant no decrease in his coloristic and pictorial achievements. The simplified mode of these drawings is very appropriate to the stern spirit of the Roman story. The ambassador's circle, too, is an emanation of Rome's art of state building and appealed certainly to Rembrandt's sense of the fundamental and constructive.

Ancient history as subject matter, with a stately display of figures thronging around great protagonists, occupied Rembrandt's creative fantasy until his very last period. It should be noted that the representation of such items was not always the outcome of official commissions. Rembrandt apparently chose them of his own free will because they fascinated him. Thus, he planned about 1659-1660 to paint a large scene from the Life of Pyrrhus, as narrated by Plutarch in chapter LIX: the surrender of the town Aegae in Macedonia. An imposing drawing (Benesch 1045a; Fig. 1), donated by Eric Rose in 1943 to the British Museum, gives witness to this plan. It shows Pyrrhus, wearing the helmet described by Plutarchus, amidst the troops of his camp, while the de-

feated enemies are kneeling before him. The army of elephants appears above the kneeling men in a threatening mass. Weighty men on horseback and warriors frame the scene at the left. The style of the drawing closely approaches the *Ark of Noah*, which the Art Institute of Chicago acquired recently from the Stroelin Collection. The composition takes up anew the idea of an earlier version of about 1640, a reflection of which can be seen in a pupil's drawing in Munich (Valentiner 579). Rembrandt has it monumentalized, so that the drawing indeed heralds the majesty of the *Julius Civilis*.

The classical phase of Rembrandt's art, which coincides with his maturity in the 1650's, is marked by a congenial affinity with the great masters of the Renaissance such as Titian and Raphael. His art of composition modified the Baroque through classical principles. A wave of classicist regeneration surged through many parts of the Western world about this time. The new City Hall is as much a symptom of it as the buildings of Inigo Jones in England. If Rembrandt had been made the leading master for the decoration of the City Hall, his monumental style could have created a unity with the architecture which would have made it indeed the "eighth wonder of the world", as the Amsterdamers liked to call it. This glorious opportunity was miserably neglected.

Although Holland's great poet Joost van den Vondel wrote a poem for the inauguration of the City Hall in 1655, describing it then as complete in all its splendor, the walls stood at that time no higher than the second floor. The work continued for years. The courtyards are surrounded by an imposing gallery with two stories of windows, a majestic flight of space, which offered at the angles huge panels of wall for pictorial decoration. The plan was to fill these empty surfaces with large paintings representing the story of *Julius Civilis*.⁸

Julius Civilis was the leader of the Batavians, the ancestors of the Dutch nation, during their uprising against Roman rule in the time of Vespasian. His story was narrated by Tacitus in the fourth book of the *Historiae*. Julius Civilis was of royal blood and a native commander of the Batavian auxiliaries. When the foreign rule grew too oppressive, he organized a sedition which extended also into both Germania and Gallia, and caused great troubles to the Romans. He assembled first the native chieftains in a sacred wood called *Schakerbosch* under the pretext of a festive celebration. By night when wine and gaiety had inflamed their spirits, he gave a rousing speech and bound the assembly by a solemn oath. The rebels made a surprise attack on the Roman



Fig. 6. REMBRANDT, *Manius Curius Dentatus Refuses the Gifts of the Samnites*
Warsaw, University Library



Fig. 7. REMBRANDT, *The Roman Women before Coriolanus*
Groningen, Museum



Fig. 8. REMBRANDT, *The Blind Belisarius Receiving Alms*
Berlin Print Room



Fig. 9. REMBRANDT, *Quintus Fabius Maximus* (111 x 74 mm.)
(study for the painting of 1655)
Berlin Print Room

camp at the Rhine and then won victories at Castra Vetera and Bona. Although the Dutch of the seventeenth century looked up to the frugal and severe Romans of the Republic as models, there was still more reason for them to celebrate a native hero because he had fought against Imperial Rome as the Dutch had fought against Imperial Spain.

When the visit of Amalia of Solms was announced for August 1659, the walls in the gallery still stood bare and without decoration. A former pupil of Rembrandt, Govaert Flinck, a wealthy and distinguished man, helped in this embarrassment. Within two days he had filled four of the empty walls with large watercolor paintings on paper, an accomplishment which evoked the delight of the councillors to such a degree that he received the final commission to paint the whole story of Julius Civilis in a series of twelve large oils.

Flinck, who had been a pupil of Rembrandt in the 1630's, had long since turned away from the style of the master and changed over to the elegant and fashionable classicism of a moderate Baroque. His sketch of the scene of the *Conspiracy in the Sacred Wood* shows an easy, flowing mastery of composition in the manner of the Italian and Flemish Baroque painters, yet lacks all depth. We understand that these works appealed to the official taste. They were never executed because Flinck died in February of 1660. The four scenes which he had drafted in the watercolor cartoons were allotted to three other painters: Jacob Jordaens received two, while Lievens and Rembrandt were awarded one each. Rembrandt's task was to depict the *Conspiracy in the Sacred Wood*.

This painting was Rembrandt's greatest work, not only in actual size but perhaps also in absolute artistic importance. It comes down to us as a fragment which is now in the National Museum at Stockholm. Its history is a tragedy which reveals better than anything else the chasm which had opened between Rembrandt and his environment.

As usual, Rembrandt does not seem to have made very many preparatory sketches. A fortunate chance has preserved four of them in the Munich Print Room, giving us some idea of the way in which Rembrandt evolved his concept.⁹ His creative fantasy was continually producing, and incessantly reshaped and remodeled his inventions.

Rembrandt decided to place the scene of conspiracy in an interior, harmonizing its organization with the architecture which the painting had to adorn. The panel of the wall is closed in a rounded arch. Rembrandt interpreted its shape as a large vaulted opening giving access to a domed hall, which opened on all sides through similar arches out into the nocturnal forest. This solemn

room with its immense massive walls looks exactly like the interior of a Roman circular building, an example of which Rembrandt had never seen in reality.

The earliest sketch (Benesch 1058) deals mainly with the architecture; the figures are mere accessories to the space, the circular quality of which Rembrandt emphasized by a huge canopy hovering over the middle. This drawing is followed by a little "scratch", jotted down for the artist's use only (Benesch 1059), to test the relation between figure groups and space which already forms its tremendous vault. The following drawing (Benesch 1060) is a fragment only; it deals with the figure group as the spiritual pivot and shows Julius Civilis in the center raising his sword, upon which the companions give the oath. The group is illuminated, and screened by a kind of tent against the surroundings, in which we notice trees and a watch tower in the dusk.

The fourth drawing (Benesch 1061; Fig. 14) renders the figure group, with few changes, as it appears in the completed painting.¹⁸ We may assume that it was a project submitted to the patrons for their approval. A solemn flight of low stairs, flanked by huge stone lions resembling Hittite sculptures, leads up to the banquet table which occupies the center of the room. Large aboriginal vessels stand about. The main group flairs up in the bright light from the lamps or candles on the table. Onlookers surround it at some distance, hidden from the outside by a large curtain. Reflections from the table light the upper half of the curtain and extend also into the vaults. Although it is a night scene, the whole, with the shadows cleared up everywhere by reflections, has an unusual, dreamlike luminosity. It must have given an impression of overwhelming grandeur and majesty.

In this shape Rembrandt's painting was in the place destined for it in the first half of the year 1662 (Fig. 15). But the councillors were not easily satisfied. It happened with the decoration for the City Hall that a painter's work was returned to him for changes requested by the authorities. In the contract with Rembrandt such a possibility was stipulated, and, indeed, he did receive his canvas back for some alterations. Yet Rembrandt was always reluctant and unwilling in such cases. The elector of Cologne came to visit the City Hall at the end of the year and Rembrandt's space, just above the entrance into the consultation room of the Burgomaster, was still empty. So another former Rembrandt pupil, the German Ovens, received the order to turn Flinck's old watercolor cartoon hurriedly into an oil. The result pleased the councillors exceedingly, and it remained forever in its place. Rembrandt's chef-d'oeuvre was never returned to the City Hall.

The tragedy of the Julius Civilis commission continued. Rembrandt, burdened with a large, unsalable canvas, tried to save what he could from it. He cut out the main group and made a new unit of it. He continued the cloth covered table across the figures of Civilis and the old priest on his right and introduced in front a new figure emerging from the dusk as if from a bottomless depth. He welded the whole together in a block of tremendous grandeur and tightness, at the same time giving it a planelike quality and a mysterious, transfigured lightness. The scene, with all its overwhelming reality, is as remote as the vision of a dream. The center of importance is shifted to the left. There, Civilis towers up like a mountain, crowned with a tiara in yellow and blue, the model of which Rembrandt took from Pisanello. He gave it also to one of the riders in the etching of the *Three Crosses* which he completely reworked about this time. Civilis was one-eyed, like the god Wotan, and his single eye hypnotizes the onlooker, as do Rembrandt's own eyes in some of his late self-portraits. Civilis has just described how the Batavians were treated as slaves instead of as allies by the Romans, how the prefects pillaged the country, and how recruitment and forced labor separated children from parents, brothers from brothers. He holds his broadsword, and the others extend theirs to cross with it, stretching arms and raising beakers to the solemn oath. Silence reigns at this moment. Gestures and movements are heavy and clumsy, like those of peasants or primitive tribesmen. The very old, the aboriginal of a primitive culture is conjured up. Rembrandt knew that he had to represent Dutchmen and not Romans. His imagination had to intercede. There are archaic medieval and Renaissance features in the clothing and in the craftwork. The composition revives the Caravaggesque table and candlelight group which had been in vogue half a century before. These anachronisms are irrelevant in view of the unique and convincing power which the whole picture radiates. The eyes are hollowed like dark pits into the solids of the skulls. Thus, Rembrandt achieved an eerie intensity of spiritual expression, which is most obvious in the old man at Civilis' left.

The paint is brushed with tremendous strokes on the canvas. Bricks of color are walled up with the palette knife. The color scale is very light and glitters like an opal, which must have fitted wonderfully in the cool, white surroundings of the architecture. All heavy substance becomes immaterial, spirit-like in the magic of light.

How great Rembrandt's power of divination and realization of ancient figures was, is confirmed by another case. An Italian Maccenas, Don Antonio

Ruffo of Messina, ordered from Rembrandt for his library a portrait of Aristotle. As a result Rembrandt painted in 1653 the magnificent ideal portrait of the philosopher in the shape of a medieval magician, as if he were the incorporation of the medieval scholastic philosophy which was based on Aristotle's system. Rembrandt owned several busts of Greek poets, among them a copy or cast of the famous Hellenistic bust of Homer, best known from the version in the museum of Naples. Aristotle holds a silent dialogue with this image of Homer, who reaches far back into a mythical age, remote even from Aristotle's time.

One decade later the same patron ordered from Rembrandt the portraits of Homer himself and that of Aristotle's pupil Alexander the Great, whom Strabo had called "Philhomeros." Rembrandt represented the blind poet dictating to pupils, as his own sketch submitted to the patron shows. The *Alexander* has been lost, yet the *Homer* comes to us in the stirring fragment in Stockholm (Fig. 12).

While in the *Aristotle* the transfiguring glory of color and light prevails, the *Homer* (Fig. 13) is a work of almost breath-taking veracity. It is not the descriptive, outer realism which we saw in the *Brutus* painting, yet it has an inner, spiritual realism which vivifies the stone face of the blind seer from within and fills it with eerie life. Homer scans verses. His sightless eyes reveal his visionary inner sight, like those of Belisarius. He is alone in his world; we do not mind the absence of the scribe, who was lost in a later cutting down of the canvas. The color is incrustated in thick layers, like melted gold or congealed lava. The patron misunderstood this technique and returned the painting as "incomplete". Rembrandt replied in an angry letter that there seemed to be few connoisseurs in Messina. His furious brush reworked the picture, hardly improving the matter for the Sicilian nobleman. Rembrandt's divination went beyond the capacity of his time. He, who had never seen an early Greek original, brought into this work something of the golden masks found in the tombs of the Minoan kings.

The *Conspiracy of Julius Civilis* was Rembrandt's last large figure composition. The outer world ceased to exist for the lonely old master, only the realm of the human soul remained. Silent monologue figures are the main content of his latest pictures. The struggle which every human has to fight through within himself is the late Rembrandt's means towards representing tragedy in history. The monologic character, already so strong in the *Aristotle*, *Alexander* and *Homer* trilogy, dominates completely Rembrandt's last versions of the tragedy of Lucretia.



Fig. 10. PETER PAUL RUBENS, *The Story of the Death of the Consul Decius Mus*
(Decius telling his dream)
Formerly Vienna, Liechtenstein Collection



Fig. 11. REMBRANDT, *Coriolanus Receiving the Deputies of the Roman Senate*
Rotterdam, Museum Boymans

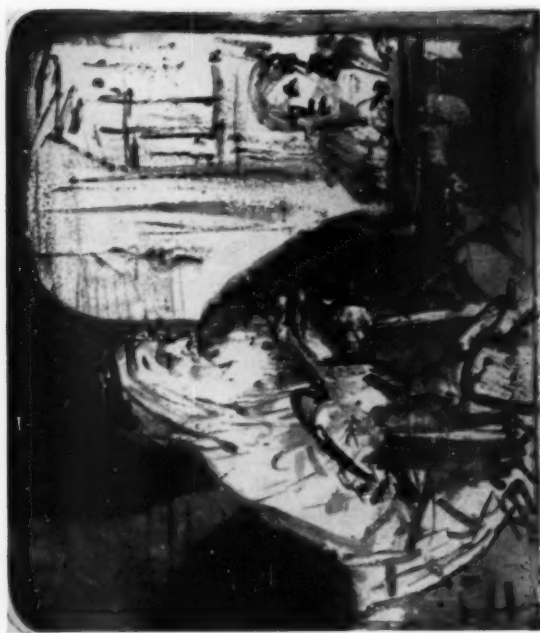


Fig. 12. REMBRANDT, *Homer Dictating to a Scribe*
(study for the painting of 1663)
Stockholm, Nationalmuseum



Fig. 13. REMBRANDT, *Homer*
The Hague, Mauritshuis

The story of Lucretia, as recounted by Livy, initiates the revolution against the Tarquinius and the beginning of the Roman republic. The royal prince Tarquinius Sextus had forced the noble Lucretia to be subject to his pleasure by threatening to kill her beside a slave, that the shame of adultery might fall on her memory. After the deed she sent for her husband Conlatinus and her father, and incriminated Tarquinius, closing with the words: "It is for you to determine what is due to him; for my own part, though I acquit myself of the sin, I do not absolve myself from punishment; not in time to come shall ever unchaste woman live through the example of Lucretia." Then, she pierced her heart with a dagger which she had hidden in her garment.

The death of Lucretia was one of the chief moral subjects of Renaissance art. It was treated either as a dramatic group scene with assisting actors, or as a cold display of the mastery of the nude, as by Dürer in one of his most intellectual paintings. Rembrandt brought out the deep human content of the subject only. He made it the lonely struggle of a wounded soul choosing between shame and death. In the painting of the National Gallery in Washington, dated 1664, Lucretia lifts the dagger, while her face takes on the expression of a dying person, and her left hand is raised as if feeling her way into the dark region before her. She wears a garment of marvelous gold brocade; it is no ancient costume, rather one of those rich dresses, partly Renaissance, partly Oriental, such as that worn by the Jewish bride in the famous Amsterdam picture. It does not affect us as an anachronism because the figure is beyond time and its changing styles. The sparkling miracle of this dress is of an almost plastic reality. Lucretia's face is of a fading, diaphanous tenderness, transfigured in a soft melancholy—she dwells already in the beyond.

Two years later, in 1666, Rembrandt painted the *Lucretia* in the Minneapolis Institute of Arts: dark, gloomy, of a cruel decisiveness. Tears rise in her eyes; she seems to suppress a sob. She pulls a glittering bell rope after having stabbed herself, as if dying in loneliness she would arouse her kinsfolk only at the last moment. The straight verticals and horizontals of her dress, which break in edges applied with the stroking palette knife, give visible expression to the rigidity of her attitude, the inflexibility of her will, although her soul is tense to the breaking point. The tragedy lies in the character, and is freed from the outer event.

Rembrandt was only a painter, etcher and draughtsman, yet in his naïve and creative way he was a genius of unusual universality, a universality which surpassed the reach of most of his contemporaries. Historical feeling and under-

standing was one of the marked features of this universality. Hence, it was a matter of course that it comprehended also art and culture of the classical antiquity. Rembrandt's attitude towards it was highly personal and independent, due to his creative originality, yet his approach was perhaps closer and more concerned with the essential of the classic than that of any other artist of the seventeenth century. This is testified by a series of works of incomparable depth and everlasting beauty.

¹ The present essay is the revised and enlarged version of a lecture given in 1945 in the Dumbarton Oaks Research Library, Washington, D.C.

² W. R. Valentiner, "Rembrandt auf der Lateinschule", *Jahrbuch d. preuss. Kunstsammlungen*, 27 (1906), p. 18; also in *Aus der Niederländischen Kunst*, Berlin 1914, chap. 5.

³ Credit for the correct identification of the subject goes to W. C. Schuylenburg. See W. Stechow, "Römische Gerichtsdarstellungen von Rembrandt und Bol", *Oud Holland*, 1929, p. 134 ff. A different subject was proposed by Fr. Schmidt-Degener in an ingenious essay (*Oud Holland*, LVIII [1941], 106 ff), "The Clemency of Titus", as recounted by Suetonius. Rembrandt's representation would, indeed, also fit the other item were it not for the heap of pillaged weapons in the foreground, which keeps closely to the illustration of Livy's text. Titus' Clemency was more a scene of justice than an act in a warlike drama. When reading Livy's text and comparing Rembrandt's painting, one becomes aware how intent Rembrandt always was upon dramatically depicting literary texts. Furthermore, Rembrandt also dealt with the story of the Tarrquinian conspirators in drawings at a later date.

⁴ O. Benesch, *The Drawings of Rembrandt, a Critical and Chronological Catalogue*, 6 vols, London, 1954-57.

⁵ For the illustrations to Herckman's *Der Zee-Vaert Lof* see my book, *Artistic and Intellectual Trends from Rubens to Daumier as Shown in Book Illustration*, Cambridge, 1943, pp. 21, 22. Jan Veth, keeping closely to the printed text in his essay (*Onze Kunst*, Jrg. 9, Dl. XVIII, pp. 73-82), ventured the possibility that the man dismounting from his horse may have represented Augustus. The extensive allegorical interpretation of the etching by J. D. M. Cornelissen, however, returns to the old error of seeing Antonius as the protagonist ("Het Schepje van Fortuyn", *Oud Holland*, LVIII [1941], p. 111 ff.).

⁶ "Komödiantendarstellungen Rembrandts", *Zeitschrift f. bild. Kunst*, LIX (1925/26), 265, 266.

⁷ F. Schmidt-Degener, *Rembrandt en Vondel*, Amsterdam, 1950, pp. 57-59.

⁸ Arnoldus Noach, "De Maaltijd in het Schakerbosch en de Versiering van het Stadhuis", *Oud Holland*, LVI (1939), 145 ff. During the Rembrandt Jubilee of 1956 a special issue of the *Konsthistorisk Tidskrift* (XXV, 1-2) was devoted to the painting.

⁹ Since Hofstede de Groot's *Catalogue* (1906) and Carl Neumann's book, *Aus der Werkstatt Rembrandts* (1918), the opinion of the scholars dealing with the drawings (Neumann, Kauffmann, Benesch, Saxl, Bauch, Valentiner, Lugt, Helle, Noach, Cornelius Müller) has passed through all variations from total acceptance to total rejection. It would be of little avail and exceed our limits to take up anew the discussion on their authenticity. In vols. III, IV and V of my corpus of the drawings of Rembrandt, I have published and proposed for discussion the considerable amount of cursory sketches by the master for well-known paintings of his which are preserved in the Graphische Sammlung at Munich. The nucleus of the Munich drawings is recognizable as a stock which goes back to Rembrandt's studio itself. Hence my positive attitude towards them.

¹⁰ It is drawn on the reverse side of a funeral announcement of October 25, 1661. T. H. van Eeghen, "Rembrandt's Claudius Civilis and the Funeral Ticket", *Konsthistorisk Tidskrift*, XXV (1956), 55-57.



Fig. 14. REMBRANDT, *The Conspiracy of Julius Civilis*
Munich, Graphische Sammlung



Fig. 15. REMBRANDT, *The Conspiracy of Julius Civilis*
Stockholm, Nationalmuseum

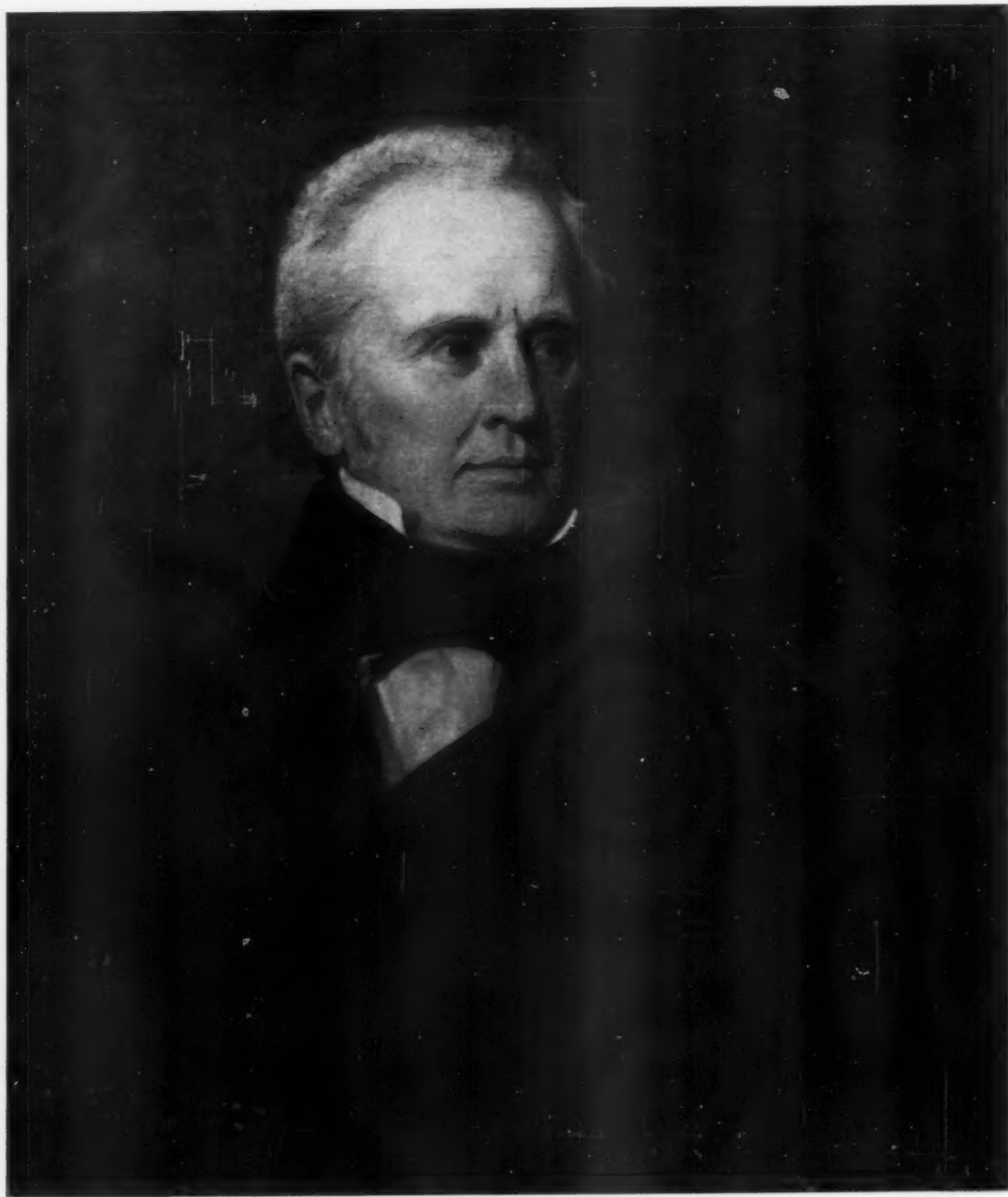


Fig. 1. DANIEL HUNTINGTON, *Benjamin Silliman*
Yale University Art Gallery

BENJAMIN SILLIMAN AND HIS UNCLE-IN-LAW COLONEL TRUMBULL

(A paper read by TheodoreSizer, Professor Emeritus of the History of Art, Yale University, at the 1070th meeting of the Connecticut Academy of Arts and Sciences, March 19, 1959.)

THIS paper is the outcome of a discussion about the once interdependence of science and art, their close relationship during the period of the Renaissance and their separation since the Industrial Revolution. An era of cooperative speculation was followed by one of individualistic endeavor. The present period of specialization, of the division of labor, and of intense concentration in severely limited fields, has been enormously rewarding—but distressingly stultifying. But happy exceptions can be cited and it is of one of these that I would speak.

The fine arts at Yale were sired by science. They sprang, surprisingly, from a most unusual and inauspicious background, compounded of chemistry, mineralogy, geology, geography and electricity. Let us examine this singular situation. It started with the benign Benjamin Silliman who, it will be remembered, was during his long and useful life the most prominent and influential scientist in America. What I have to say of him is drawn, for the most part, from a private (and but partially published) notebook which he started a few years after his well-earned retirement. He began with these words:

AE. 78—after August 8, 1857 I shall, if I live, have entered my 79th year. My children and some of my friends have often suggested to me, that, in the evening of a long life, I ought to commit to writing some reminiscences of my times and of my own life and of eminent and worthy persons whom I have known . . . Having in the passing hour finished my historical recital of my extra labors in science, I have looked back to the first pages of my account of Col. Trumbull and his gallery . . .

He set down these words—then modestly crossed them out:

... the establishment of the Trumbull Gallery of paintings in Yale College has been effected primarily through my agency, cooperating with colleagues and other friends . . .

This understatement is emphatically true. Without the imaginative and assiduous scientist, the Trumbull Gallery would not have come into being. When its doors were opened to the public in October 1832, it represented not only the first gallery connected with an institution of higher learning in this country, but also one of the earliest art museums in the Anglo-Saxon world.

Silliman first met the artist at New Haven in 1801. To quote from the notebook:

This was in one of the public rooms of Yale College, in which Institution I was then a tutor. It was . . . during the autumnal session of the legislature, when his distinguished brother Jonathan Trumbull, Esq. was in attendance, as Governor of the State. He came to the College with Col. and Mrs. Trumbull, and I was introduced in the old Philosophical Hall over the former Chapel, now the Atheneum. The brothers were elegant graceful gentlemen of winning manners and their familiarity with each other, manifested in little sallies of wit, was pleasing to me, who had regarded them only as grave, dignified men.

Col. Trumbull was, to continue,

already a man in full life twenty-three years old, when I was born . . . as I came into early manhood I heard his praise from eminent men, President Dwight, Hon. James Hillhouse and others; for, his country was proud of him, and his fame as a soldier of the revolution and a friend and aid of Washington, and his celebrity as an artist were cherished at home, and especially in his native state of Connecticut . . . my acquaintance with him ceased only with his life . . .

The year after this initial meeting, in 1802, Silliman was appointed a full professor of chemistry and natural history at the age of twenty-three, a post which he held until his retirement in 1853.

"Even after my introduction to this distinguished man," to continue quoting from the notebook,

he treated me as a friend. He was soon established in New York, and when, in 1804, I was preparing to visit England, he gave me valuable letters of introduction, and still more valuable written instructions, as to life in England and especially in London, embodying the results of his own long experience of twenty years.

Silliman spent the year 1805-1806 abroad, mostly in London, where he met

important people, visited instrument makers and explored churches, literary institutions, museums and libraries. Among other things, he dined with Trumbull's old master, Benjamin West. A few years later, in 1809, the youthful professor married Harriet, Governor Jonathan Trumbull's second daughter, thus becoming the "Patriot-Artist's" nephew-in-law. This last was a matter of future importance in the history of fine arts in this country for it ultimately led to the establishment of the Trumbull Gallery.

That event, which occurred but eight years after the initial organization of the National Gallery in London, is described as follows:

In the summer of 1830, when returning from a journey, I called upon Col. Trumbull at his lodgings at Miss Lentner's, corner of Walker Street and Broadway, New York, it being my habit to pay my respects to him whenever I was in the city. The house was large, the apartments spacious and two contiguous parlors, of uncommon dimensions, were adorned by the paintings of Col. Trumbull, which were advantageously suspended all around upon the walls. I had seen many of them singly before, but had never seen them all together and some of them never before. I was, therefore, strongly impressed and delighted by this unexpected vision, and had the good fortune to find the venerable artist in the midst of his treasures.

Friendly salutations were followed by fuller explanations of some of the subjects than I had before received, but I was sorry to find that the great artist, at seventy-four years of age, was in a position far from eligible, and although surrounded by the splendid productions of his own skill, talent and taste, he was without a sure foundation upon which he might repose the evening of life . . . He . . . lamented his poverty in manly but energetic and eloquent language, which painfully touched my feelings. The very expressions which he used . . . are still with me at this moment . . . Referring to the paintings around us, which he stated were his chief resource, I said:

"And what, Sir, do you intend to do with them?"

He instantly replied, "I will give them to Yale College to be exhibited forever for the benefit of poor students provided the College will pay me a competent annuity for the remainder of my life."

"Are you in earnest, Sir?"

"Certainly I am."

"Am I then at liberty to go home and act upon this suggestion?"

"You are at liberty and I authorise you to say so from me."

"The proposition, Sir, is as grateful to me as it is surprising . . ."

Would that we could know the motives which prompted Silliman to act; kindness and compassion, pride and patriotism, opportunism, recognition of the unique historical and educational value of the subject matter, all of these; beauty, aesthetic consideration, probably played but a minor part. Whatever they might have been, the energetic professor undertook the problem with enthusiasm and zeal. "Our president, The Revd. Jeremiah Day," he recorded,

and my immediate colleagues among the older members of the College Faculty, as well as of the officers of the fiscal department were men of liberal minds, and I found no difficulty in exciting in them a lively interest and a strong desire to obtain the prize that was thus, unexpectedly, offered to us.

Having won over his colleagues the next step was to procure pledges for the underwriting of the annuity in case the expected entrance fees failed to suffice. In this he was greatly aided by his brother-in-law, Daniel Wadsworth—again family ties. That Hartford banker, merchant, philanthropist and amateur artist was the husband of Faith, the eldest of Governor Trumbull's daughters. "It was proposed," Silliman noted,

... and for some months favored by Col. Trumbull, to divide his paintings and establish two galleries—one in New Haven and the other in Hartford—both to inure to the benefit of the artist by an annuity to him during life; and after his death, the net income to be appropriated towards the support of poor and meritorious students in Yale College... The duty of correspondence, of course, fell to my lot... I have now lying before me about forty letters addressed by me to Col. Trumbull... and other letters... to persons more or less interested... It soon became obvious that Col. Trumbull himself felt the increasing difficulty of the case, and his leaning to a single gallery became more and more apparent... At length he proposed in a letter to me that the collection of pictures should not be divided... Mr. Wadsworth had the magnanimity to acquiesce,

founding, it will be remembered, some years later, in 1844, the Athenaeum which proudly bears his name.

The securing of building funds was the next formidable problem undertaken by the resourceful Silliman, who "having been duly authorized... resorted to Hartford in May 1831 and made application to the Legislature then in session for aid to Yale College." He devoted his entire summer vacation to highly intelligent lobbying. It took considerable courage to attempt to extract funds from the State for the College and much more for an art museum, for such were then unknown in America. Art itself, too, was held under suspicion

in Calvinistic Connecticut. The undaunted scientist was aided in his bold, unprecedented demands by "friends of the cause", in particular by two well-placed Yale alumni in the legislative halls, "in obtaining a grant for seven thousand dollars", out of which was "enough to erect a Building". "At a meeting of the corporation in September 1831," he wrote, "the proposals for the Gallery were received with unanimous approbation"—as, indeed, they should have been! A formal indenture was drawn up conveying the pictures to the President and Fellows of Yale, provided that the College "shall erect . . . a fire-proof building for the reception of said paintings . . . of such form and dimensions as shall be approved by the said John Trumbull." What might have been a difficult problem was solved by having the aging artist, an amateur architect of merit, design the building himself. It was a happy selection.

It is not the place here to enter into an architectural description of the well-proportioned little neo-classical gallery on the old Yale Campus, except to note that the busy professor was consulted on each and every detail. It contained two exhibition galleries, each approximately thirty feet square and fifteen feet high to the base of the skylight. The ground floor of the near-fireproof building was initially used as a "Repository of Records" for the Treasurer and as a Theological Lecture Hall (beneath which, in later years, the colonel and his wife were buried). It was not long, however, before Silliman moved his "Cabinet of Minerals" to this convenient location, thereby combining the arts and sciences under a single roof.

When, at last, the building was opened, Silliman noted with considerable satisfaction that the creation of "an era of the arts in Connecticut" was at hand—as, indeed, it was!

At precisely the same time as the doors of the new gallery were thrown open to the public, the scientist's former pupil, Samuel F. B. Morse, a graduate in 1810, painter and inventor, had worked out a method of transmitting a message over an electric wire. It is interesting to reflect that the birth of this early art museum and that of the telegraph occurred simultaneously in the month of October 1832.

The relationship between the aging artist and the vivacious and virtuous scientist did not stop there. Five years later Silliman, the kindest of men, invited his proud and petulant uncle-in-law, then living alone in a New York boarding house, to make his home in New Haven with him and his family. Could anything be kinder or more Christian? The moment was well chosen. The dictatorial old gentleman was lonely, misunderstood and disappointed.

He had long ceased to be the leader in the arts in New York. His painting rooms in the American Academy of Fine Arts, of which he had been perpetual president, were partially destroyed by fire and no longer available; he had, finally, resigned from that moribund institution. A dozen years earlier the younger members, led by S. F. B. Morse, had walked out to found the rival National Academy of Design, of which Morse became the president, leaving Trumbull the captain of a crewless ship. His wife had died; he was companionless. The warm and generous invitation was, understandably, irresistible.

How far the professor, who was not a wealthy man, was prepared to go to make his old uncle-in-law comfortable may be gathered from his letter to his daughters Maria and Faith, dated New Haven, January 30, 1836:

If everything should go well, I have some thought of raising a story on the woodhouse for a library and miscellaneous room and for a repository and painting room for Uncle Trumbull, who now appears very well and in very good spirits and most pleased with the prospect of coming to us.¹ We can enter the painting and library gallery at the window where the clock stands and light the passage from the roof. The gallery will be 50 feet long, 13½ wide—9 or 10 high at the sides and arched 12 or 13 in the middle, and with side windows for ventilation. If divided, it will give a room of 18 feet long at the north end—with a chimney between the rooms and ample closets and leave a gallery 30 feet long. I think Uncle Trumbull can never paint in peace in the gallery at college.

Mrs. Silliman wrote her daughters July 19, 1837:

We heard the day before that Uncle Trumbull would come up. Your Papa went down to the boat to meet and bring him up and we waited dinner for him . . . There were seven truck loads of boxes and he brought no articles of apparel and his bed has not yet come. He has many boxes of books . . .

and on November 6, 1837:

Just as we rose from dinner . . . Uncle Trumbull came upon us quite unexpectedly . . . Mr. Underwood came up with him to look after his effects, of which he had enough to load 2 trucks. He brought his own bedstead and bed . . . He seems satisfied with the accommodations provided for him and I hope he will be comfortable and happy . . .

But all was not happy. William Dunlap, Trumbull's old fellow pupil at Benjamin West's London studio, and one of the founders of the rival National Academy of Design, had visited the Gallery and had written disparagingly of Trumbull (*The Arts of Design*, 2 vols., 1834) and his work. The artist's friend, Philip Howe, the diarist, wrote the Colonel (March 16, 1835):

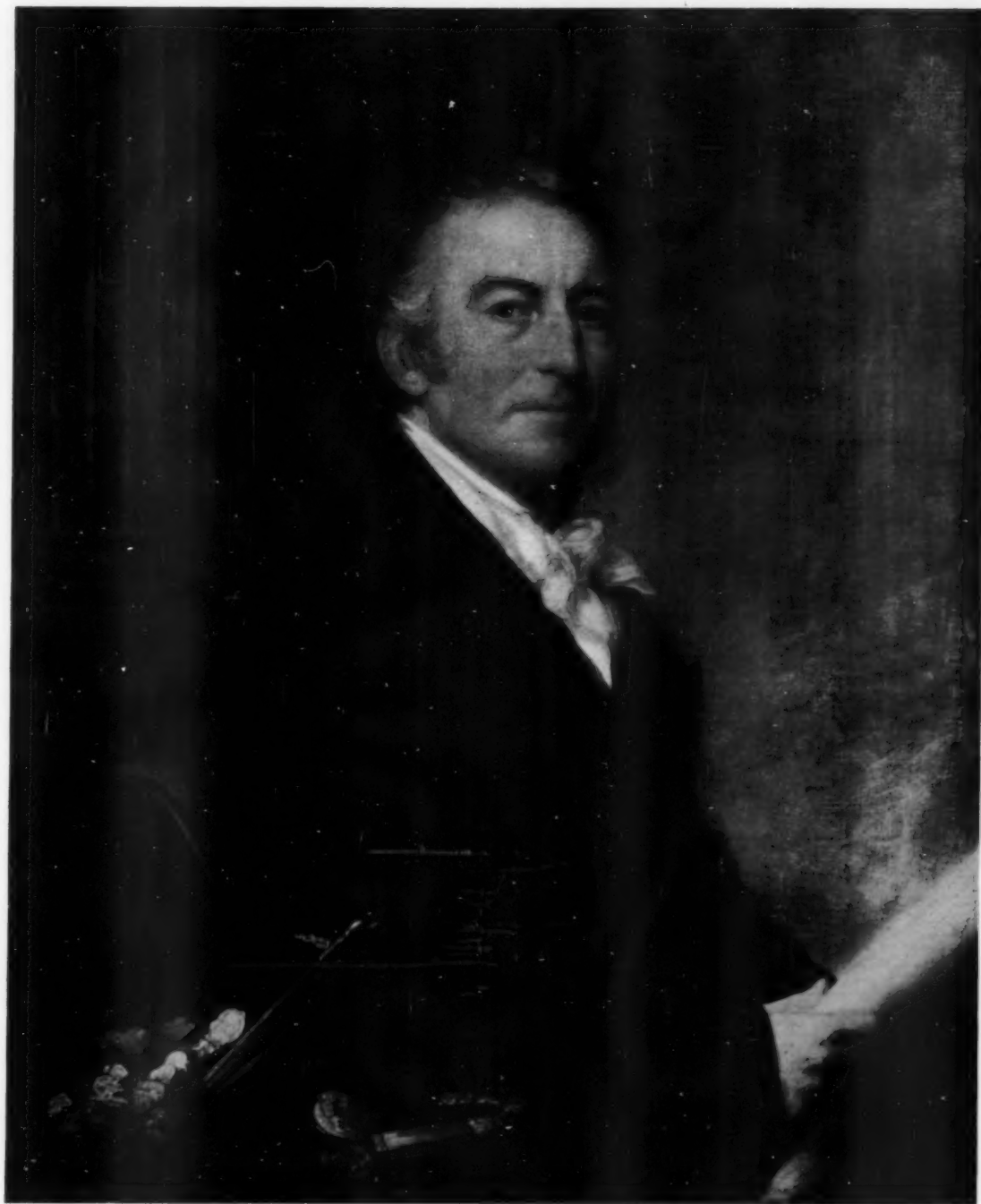


Fig. 2. SAMUEL LOVETT WALDO, *John Trumbull*
Yale University Art Gallery

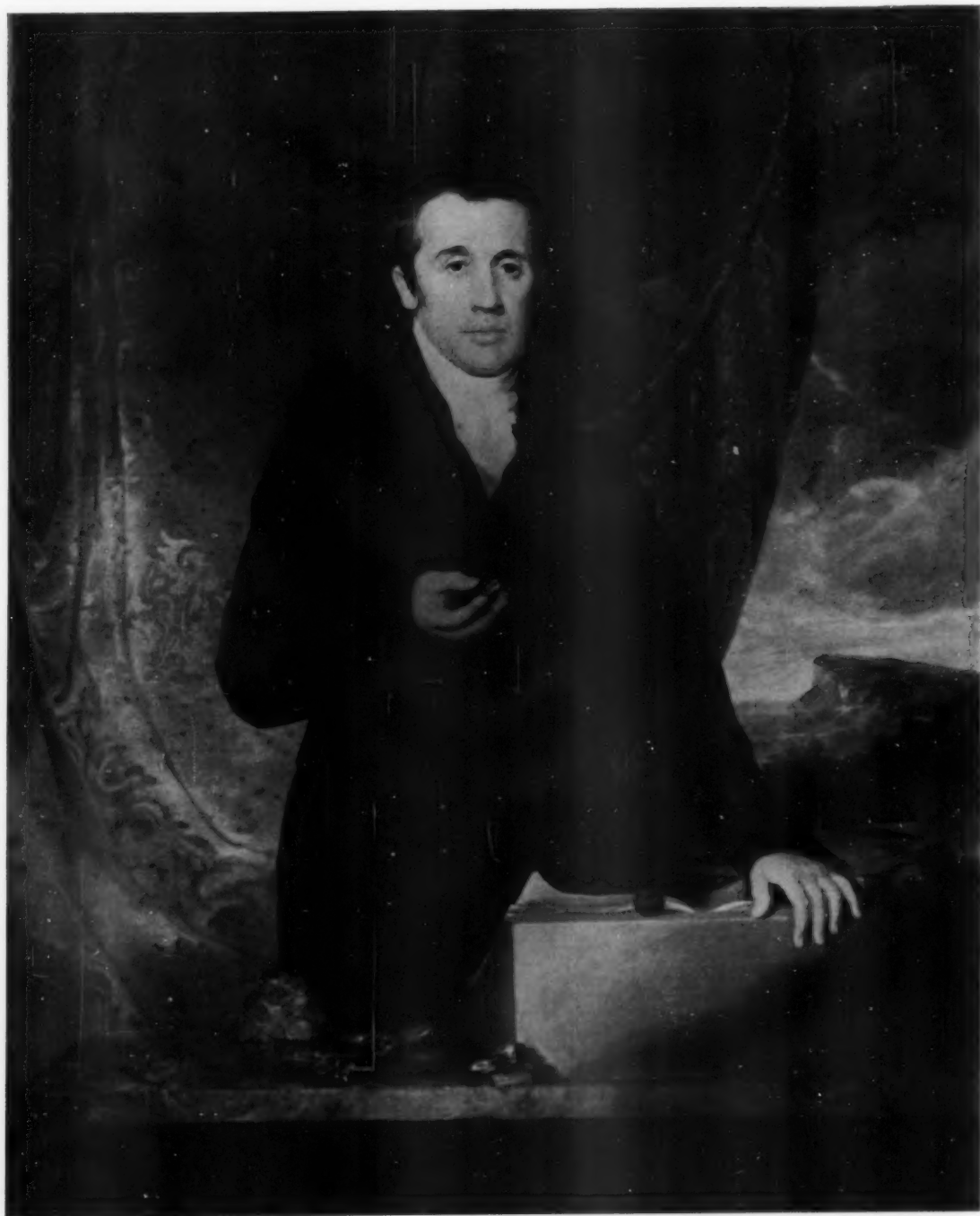


Fig. 3. SAMUEL F. B. MORSE, *Benjamin Silliman*
Yale University Art Gallery

I have this moment finished reading of Mr. Dunlap's Book . . . [I am] vexed and annoyed . . . by the bad temper which characterizes every page of it . . . the ill-natured remarks in which he has indulged, his bad feeling toward you, have excited my Indignation . . .

Some years before he left New York the Colonel, smarting under Dunlap's vindictiveness, had begun a self-defensive autobiography. (Dunlap, by the way, had New Haven connections, having married Elizabeth Woolsey in 1789, the aunt of President Theodore Dwight Woolsey of Yale.) Comfortably ensconced on Hillhouse Avenue and gently but firmly prodded by the kindly professor-editor, Trumbull finished the story of his long life as a soldier, artist and diplomat. "Col. Trumbull wrote most of his *Autobiography* in my house," Silliman wrote the art historian C. Edward Lester (March 17, 1846). As chapter followed chapter he tried them out on family and patient friends. From the Silliman family correspondence we learn such details as: "Uncle Trumbull commenced reading a memoir about himself . . . It is elegantly written and very interesting" (Mrs. Silliman, November 20, 1837); and "In the evening Uncle Trumbull read to us again and continued his interesting narrative . . ." Faith Silliman gives a charming picture of these proceedings in a letter to her sister Maria (December 23, 1838):

Have we ever told you that Uncle is reading again to some friends his manuscript? The Hillhouses, Skinners, Whitneys, Mrs. Pritchard, Susan, Mr. Bakewell, come here Saturday evenings. Uncle reads till about nine o'clock and then he furnishes grapes and champagne and we a basket of cake. They are very pleasant evenings.

The Autobiography, it should be remembered, was the earliest extended account of an individual artist written and published in the United States.

It will be recalled that Professor Silliman founded and became the first editor of the *American Journal of Science* in 1818, one of the world's great scientific journals, to which he alluded at the beginning of his notebook. He noticed Trumbull and his work in its pages on no less than five separate occasions. It was still another instance of science serving the arts.

It is interesting to note, also, that both Col. Trumbull and Professor Silliman were among the earliest members elected to the Connecticut Academy. The artist painted the portraits of thirteen members. They were of President Timothy Dwight of Yale; his brother Theodore Dwight, Senior, lawyer, editor and author; Professor Chauncey Allen Goodrich of Yale; Professor Silliman; the banker and philanthropist Daniel Wadsworth; the statesman

John Adams, the second President; Chauncey Goodrich, United States Senator from Connecticut; Oliver Ellsworth, Chief Justice; Oliver Wolcott, Junior, Governor of Connecticut; Jonathan Trumbull, Junior, Governor of the State; John Langdon, United States Senator from New Hampshire; the Revolutionary officer Jedediah Huntington of Norwich, Connecticut, who married the artist's sister Faith Trumbull; as well as the "Patriot-Artist" himself.

Silliman not only got the old Colonel to write and publish but to teach. Mrs. Silliman wrote her daughter Maria Trumbull (October 16, 1839): "Uncle is quite busy with committees from college requesting him to address them on the subject of his pictures. He meets with the Senior Class on Saturday, the Sophomores on Wednesday next. He laughs a good deal at his having taken up the trade . . ." These were, without doubt, the earliest "art history" lectures given at Yale.

The crusty old Colonel, after spending four years in New Haven, returned to New York to be close to his physician Dr. James Augustus Washington. The "Patriot-Artist" died there on November 10, 1843. Silliman's kindnesses did not cease. His remains were brought to New Haven by steamer and placed in the front parlor of his Hillhouse Avenue home, long familiar to the departed. "The next day being the Sabbath," Silliman wrote:

the funeral solemnities took place in the afternoon in the College Chapel . . . Professor [Eleazar Thompson] Fitch [Livingston Professor of Divinity] was very interesting and touching . . . After the exercises the procession proceeded to the tomb [prepared some years before beneath the Gallery]. The relatives and particular friends of the deceased, the College Faculty, professional students, undergraduates, and citizens went through College to Chapel and High Streets to the Trumbull Gallery and in a bleak blowing evening of November deposited the body in its last resting place.

Silliman, as might be expected, became the chief executor of Trumbull's will and, as if that were not enough, became Curator of the Trumbull Gallery. The scientist, therefore, has the distinction of being among the earliest, if not the first, art museum curator in America.

It is a pity that Silliman's spectacular service to the arts received but a single sentence in the otherwise splendid account of his life in the *Dictionary of American Biography*.

¹ The white clapboarded Silliman house then stood on the north-east corner of Hillhouse Avenue and Trumbull Street in New Haven. Although badly mauled by further and less fortunate additions, it still stands, but on a new site, number 87 Trumbull Street. It is now the residence of the Secretary of the University.

SHORTER NOTES

BACICCIO: TWO ADDITIONS TO HIS WORK

By ROBERT ENGGASS

AS part of the remarkable growth of interest in seicento painting, which has developed not only in Italy but in Britain and America in the years following the last war, it is natural that a marked increase in investigations of the paintings of Giovanni Battista Gaulli, the leading painter of the Roman High Baroque in the latter part of the seventeenth century, should play an important role. In this atmosphere of increased awareness our knowledge of Gaulli, called Baciccio, has grown rapidly. To the corpus of his work we can now add two more canvases.

The earliest and most handsome of these is a small *Adoration of the Shepherds*, 66 × 42 cm. in a private collection in Genoa (Fig. 1). It must be considered a copy after, not a *bozzetto* for, Gaulli's huge altarpiece at Fermo,¹ for the smaller painting is executed with precise detail and shows only the slightest variation from the larger. The spatial relationship between the two cherubs above the Virgin's head differs somewhat in each canvas, and in the painting in Fermo the composition is somewhat more compressed; that is to say, the field is less on all sides. Apart from this the two are virtually identical. Nevertheless, because of its extraordinarily high quality, the smaller version must be considered Baciccio's autograph copy, not a studio work. The picture at Fermo is, in my opinion, Baciccio's finest altarpiece. Since it was so successful he probably made other copies for sale. In this smaller version we can admire more closely and on a more intimate scale the bold interplay of angels plunging and sweeping through the sky, their rhythms echoed in the sharp convolutions of the garments. Equally impressive are the heavily saturated colors that glow against the dark background. Sharp *cangiantismo* combines with impasto to achieve a brilliant display of neo-Venetian colorism. In the Madonna's tunic wine red turns almost white under the blaze of light, while the robe of the uppermost angel changes from blue to yellow. As in the altarpiece at Fermo, dark tonalities together with Berninesque rhythms mark the work as transitional between Gaulli's early phase and his first work at the Gesù, i.e., ca. 1672.²

Still another version in Genoa is to be found in Palazzo Spinola in Piazza Pelliceria.³ Somewhat smaller (61 × 37.5 cm.), less finely executed and painted with a far drier palette, the picture will appear much better after cleaning, but cannot be more than a good studio copy. While never reproduced it has long been known, and the attribution, always to Gaulli, goes back to the eighteenth century.⁴

Characteristic of the re-emergence of Baciccio paintings long forgotten is his *St. Felix Curing a Woman Possessed of the Devil* (Figs. 2, 3). Carlo Giuseppe Ratti, one of Gaulli's chief biographers, cites it in his guide of 1780 as a work by Baciccio in the Capuchin monastery at Loano,⁵ a small town on the Ligurian coast some eighty kilometers west of Genoa. There it still is, though no one has ever mentioned it since. Scraped, punctured, in spots crudely retouched, the much abused canvas still clearly reveals Gaulli's hand. The hard and angular garment folds which Baciccio adapted from the sculpture of his mentor Bernini are themselves almost a signature. Skillfully grouped in a rising arc, they act as a sounding board to reverberate the torment of the woman possessed. But the pale dry palette, so different from that used in the *Adoration of the Shepherds*, immediately marks the canvas as belonging to the artist's last phase, when the Baroque classicism of Carlo Maratti made heavy inroads on his style. The seated woman on the left wears a pale pink tunic, not red, and her mantle is a dull blue. Cherubs in the sky, probably executed by Baciccio's *bottega*, now flutter decorously and with restraint, while the classical architecture is carefully aligned so as to parallel the plane of the picture frame. Such classicizing aspects seem strangely inappropriate to the strong flavor of Counter-Reformation thought which, even at this late date, permeates the iconography. Heavenly cherubs attend the miracle, and divine light illuminates the saint as he draws neo-Medieval demons from the mouth of the woman possessed. Probably executed about 1700, this painting, like Gaulli's altarpiece for SS. Annunziata in Porto Maurizio and the now vanished painting for the high altar of S. Giovanni Battista in Loano which Ratti praised,⁶ mark the belated recognition which Liguria gave her native son.⁷



Fig. 1. GIOVANNI BATTISTA GAULLI, *Adoration of the Shepherds*
Genoa, Private Collection



Fig. 2. GIOVANNI BATTISTA GAULLI, *St. Felix Curing a Woman Possessed*
Loano, Capuchin Monastery



Fig. 3. Detail of Figure 2

¹ See Enggass, *Art Quarterly*, Vol. XX, 1957, Fig. 2.

² *Ibid.*, pp. 3, 4, 14, n. 1.

³ This palace, which the Marchese Spinola gave to the state, has just been opened to the public. In the chambers below, the Spinola Collection appears as an integral part of the handsome and beautifully preserved Baroque decorations of the interior. The top floor will provide space for Liguria's first Galleria Nazionale dello Stato.

⁴ R. Soprani and C. G. Ratti, *Vite de' pittori, scultori ed architetti genovesi*, Genoa, 1769, II, 87; Ratti, *Istruzioni di quanto può vedersi di più bello in Genova . . .* Genoa, I (1780), 324; F. Alizeri *Guida artistica per la città di Genova*, Genoa, I (1846), 472; H. Voss, *Die Malerei des Barock in Rom*, Berlin, 1924, p. 586, etc. The bibliography of the Spinola version is of interest not so much for the painting to which it refers but because the Fermo altarpiece is poorly documented and the autograph copy totally uncited.

⁵ Ratti, *Istruzione . . .*, I, 18.

⁶ *Ibid.*

⁷ As this article was going to press I received word that Prof. Pasquale Rotondi, Superintendent of Works of Art in Liguria, has had the painting brought to Genoa for restoration, thus saving it from inevitable disintegration. This serves to highlight the remarkable campaign which, even in the face of sadly limited funds, the Soprintendenza has carried on to preserve Ligurian painting.

NOTES ON SPECIAL EXHIBITIONS

SCULPTURE IN OUR TIME

By KENNETH SALTMARCHE

THE Exhibition *Sculpture in Our Time*, to which The Detroit Institute of Arts played proud host from early May through late August, 1959, was of special interest for a number of reasons.

It illustrated most of the faces and forms which sculpture has assumed during the past sixty-odd years; it provided the first opportunity, certainly on this continent, to see and to compare the work of leading sculptors from seven countries gathered for public viewing under one roof; in some few instances—notably in the work of Lipchitz, Matisse and Moore—it included enough, and enough diverse, examples of one man's sculpture to allow an insight into his development over a period of years; and it showed in the context of sculpture the work of Daumier and Renoir, de la Fresnaye, Gauguin and Braque, men whom we have known primarily as painters.

The more than 230 objects which made up the exhibition were drawn entirely from the collection of Joseph H. Hirshhorn and they served, in addition, if incidentally, to draw attention both to what is perhaps the most significant private collection of its kind extant and to the remarkable taste of its equally remarkable owner.

Mr. Hirshhorn's genius in the world of business and finance is well known both in the United States and Canada; his activities and talent in the world of art, developed in over thirty years of quiet, assiduous collecting, are somewhat less familiar but, in their way, hardly less spectacular. In the pursuit of his major avocation during that time he has assembled an impressive group of American pictures and a collection of sculpture from all periods and many places. The Detroit exhibition—the first major showing of Hirshhorn sculptures—represented roughly half of the latter collection.

It was strikingly evident, from that showing, that Mr. Hirshhorn has pursued his task not only with enthusiasm but with a remarkable kind of vision. If he

has been fortunate in being able to expend large sums of money in his task, he has used his good fortune with discrimination and rare good judgment. The result is a collection which permits a generous view of modern world sculpture in its most significant forms. There are few omissions of consequence. One looked in vain for a single Brancusi. And there was only one Calder circling above. But little else was missing.

To a museum public unused to sculpture in quantity, the Detroit exhibition may have been overwhelming. A show of the size and scope that this was, even as dramatically and well arranged as it was, is a formidable prospect and if criticism is leveled it could only be at the hugeness of the affair. But no visitor could have left without having been impressed, and perhaps because of that very hugeness, by the richness and the variety and the stature of sculpture in our time.

In a brief introduction in the exhibition's generously illustrated catalogue, A. Franklin Page, the Institute's Curator of Contemporary Art, notes "modern" sculpture as being a medium of *personal expression* apart from "its traditional use as a monument, as a spatial embellishment or as a virtuoso example of craftsmanship and design." From Honoré Daumier's rakish *Ratapail* of a century ago, with which the exhibition opened, to Etienne Hajdu's shimmering bronze *Femme* of three years ago (Fig. 4), and in most of the diverse examples in between, one was continually impressed by the intensity of that personal expression. It was vivid in the tense structures of Rodin, the emotional *Head of Sorrow* of 1882 and the vigorous *Iris* of a decade later; in the subtle drawing of Kathe Kollwitz' massive *Self-Portrait*; in David Smith's bitter war medallions from the *Medals for Dishonour* series; in Giacometti's *Seated Woman* of 1957 (Fig. 1).

And for me, even more vivid and more intensely felt in the subtler *John Donne in his Winding Cloth* (Fig. 3) and *The Guardian* of Leonard Baskin; Ernst Barlach's *Two Monks Reading*; the elegant *Horse* of 1914—was there ever such a marvelous horse?—of Elie Nadelman. Perhaps most impressively of all in the work of Giacomo Manzù, for whom Mr. Hirshhorn would seem to have a particular fondness.

We, in mid-Western Canada, have been aware of the Hirshhorn Collection, I think, as many have not, through his close association with The Art Gallery of Toronto during the past half-dozen years. Various of the Hirshhorn sculptures have been on extended loan there for some time, including some major Henry Moores, several Marinis and a number of Manzùs which were high-

lights of the exhibition in Detroit. So it was with a sense of renewing a close acquaintanceship that I saw again Moore's assuredly regal *King and Queen* and Manzù's *Seated Cardinal*, the *Girl in a Chair* and the *Bust of Inge* No. 2.

If this exhibition brought me back again and again it was especially to see—to come into the presence of—the Manzù figures. To sense the creative personality that seems to rise above style and technique, that vitalizes the curving expanse of a cardinal's cope, that brings new dignity and meaning to the human figure, exploring its subtleties and heightening its reality in a manner one can truly term artistic. His language is very much of today but his voice is of many splendid yesterdays. His *Dancer with Skirt* gazes quite as timelessly, though without benefit of horse, as Marcus Aurelius looks on surging Rome from the Capitoline; his *Inge* is the face of all women; the hands of his *Standing Cardinal*, punctuating the severe line of the cleric's mantle, transform dead bronze weight into fabric alive with hidden life; the figures in the small bas-relief, *The Execution* (Fig. 2), are charged with the emotion of every man's tragedy.

Manzù's studies for the doors of Salzburg Cathedral, fourteen bronze reliefs of 1957-1958, were an uncatalogued bonus in the Detroit exhibition. In these so seemingly spontaneous sketches and details, the artist's ability to translate homely forms in shapes of aesthetic worth was abundantly demonstrated. In all of them—the studies of various saints and sinners, the door-pull designs of grain and grapes, the high relief sketches of a dove, a dolphin, a duck and a sitting hen—Manzù shapes the forms to suit his decorative needs and departs only slightly, but significantly, from reality in making them both functional and expressive. Seen as work in progress, they reveal the artist's highly developed sense of design, his taste and craftsmanship, and an intensely religious feeling.

But I have diverged from my course and purpose. If the work of Manzù was, for me, an especial joy of *Sculpture in Our Time*, I am not the less aware of the Hirshhorn Collection as a whole and of its overall importance. During the course of the present season a group of 108 works selected from the exhibition will travel to eight other Western and mid-Western museums. There will, necessarily, be some important omissions—notably from the splendid selection of Henry Moore, from Manzù, Degas, Giacometti and Picasso. Gabo's single work, *Linear Construction Number 1*, will not travel, nor will Picasso's witty *Little Owl*, Gauguin's small *Tahitian Figure* or most of the Degas figure studies. Ten of the dozen fascinating Daumier satirical portraits will also not go on tour.



Fig. 1. ALBERTO GIACOMETTI, *Seated Woman*
New York, Joseph H. Hirshhorn Collection



Fig. 2. GIACOMO MANZÙ, *The Execution*
New York, Joseph H. Hirshhorn Collection



Fig. 3. LEONARD BASKIN,
John Donne in His Winding Cloth
New York, Joseph H. Hirshhorn Collection



Fig. 4. ETIENNE HAJDU, *Femme*
New York, Joseph H. Hirshhorn Collection

There will still be much of importance and very likely it will all be seen to very much better advantage. But it seems unfortunate that the other eight exhibiting centers will not see the Hirshhorn Collection—even though the addition of a single Brancusi might have overbalanced and toppled the whole—as we were privileged to see it in Detroit.

NOTES ON OLD AND MODERN DRAWINGS

CALVINISM IN THE WORK OF JACOB JORDAENS

By MARIAN C. DONNELLY

IN recent years various studies have been made in the art and architecture of Protestantism.¹ A large part of this attention has been concentrated upon the works of Dutch painters and architects. At least one Flemish painter is known to have been a Protestant, however, and it is his contribution to the art of the Reformation which is under consideration here.

Certain drawings by Jacob Jordaens may reveal a Calvinist interpretation of the Bible.² Among these are the *Making of False Idols* (Paris, Ecole des Beaux-Arts; Fig. 2), the *Dance Before the Golden Calf* (Copenhagen, Statens Museum for Kunst; Fig. 1), and the two drawings of the *Veritas Dei* (Vienna, Albertina and London, British Museum; Figs. 3, 4). These drawings illustrate Scriptural passages of precepts and events. Puyvelde has suggested that the drawings are the result of a moralizing or didactic trend in Jordaens' nature, a trend particularly strong in his later years.³ Comparison of Jordaens' graphic treatment of these texts with the writings of Calvin and his followers on the same passages may indicate a more specific dependence upon the teachings of the Genevan reformer.

Jordaens, his daughter and servants were admitted to the Protestant communion in Antwerp in 1671.⁴ By that time he was seventy-eight years old. His works thought to be Calvinist seem to date from the 1650's. Jordaens' conversion to Calvinism, then, may not have coincided with his formal affiliation with the Antwerp group. Whether he was born into a Calvinist family or whether he was converted from Catholicism is not definitely known. If any of his dated works can be shown to be Calvinist in meaning, it may be possible to suggest an approximate date for such a conversion.

Jordaens was born May 19, 1593 and baptized in the Church of Our Lady in Antwerp.⁵ Baptism in the Catholic Church did not necessarily mean that

a child's parents were Catholic. The Church was the legal recorder of marriages, births and deaths, and Protestants living under the partial toleration in Antwerp at that time often sought to maintain their rights by cooperating with the Church in the matter of records. Jordaens' parents had ten other children, of whom three sisters became nuns and one brother became a monk.⁶ His family was therefore more apt to have been Catholic than Protestant.

In 1607 Jordaens entered the studio of Adam van Noort, and in 1616 he married Van Noort's daughter Catherina.⁷ The suggestion has been made that Van Noort was a Calvinist and that he may have been associated with Jordaens' conversion.⁸ Two circumstances make this seem unlikely. Calvinist content is apparently absent from Jordaens' dated work for about forty years after he began working with Van Noort, and such content has yet to be found in Van Noort's work. No other evidence indicates that Van Noort was a Calvinist.

The first intimation of non-conforming activity on the part of Jordaens is found in an incident of 1649. On July 23 of that year he "swore and affirmed truthfully, and established by evidence given on oath, before God and the saints, that he visited Brussels with his son on that occasion for no other purpose than to make a payment of the costs of his action against Franchois Rijssels."⁹ The inclusion of "the saints" in the oath shows at least outward allegiance to the Catholic Church. The exact nature of the charges brought against him are not known, but in view of Jordaens' later activities it is not unreasonable to suppose that he was suspected of heresy.

In August of 1649 Constantin Huygens started negotiations for the decorations of the Orange Hall at The Hague.¹⁰ This project was undertaken at the request of the widow of Prince Frederick Henry, who had died in 1647. Jordaens may have been called to the work simply because he was the leading painter in Antwerp, or he may already as a Protestant have been in contact with the Protestant painters of the Northern Netherlands. The earliest of the dated drawings which may be called Calvinist is the *Making of False Idols*, inscribed "Hage. March 20, 1650." Rooses suggests that Jordaens became acquainted with Calvinist teaching while working at The Hague and that his conversion should be dated from that period.¹¹

Jordaens' name appears in accounts from January 1, 1651, to June 30, 1658, which record that sometime between those dates, possibly in 1656, he was fined for "scandalous", i.e., heretical, writings.¹² His wife died April 17, 1659 and was buried in the Calvinist parish of Putte, across the Dutch border.¹³

While vital statistics were recorded with the Catholic Church, funerals and burials of Protestants frequently took place in Holland in Protestant parishes. Jordaens and his daughter were buried at Putte when they died in 1678.¹⁴ The only other event that reveals a Protestant persuasion is that in a lawsuit on December 16, 1660, Jordaens "swore by God only",¹⁵ omitting "the saints" of the oath taken in 1649.

In connection with these episodes in the life of Jacob Jordaens, several of his drawings may be examined for possible Calvinist literary content. One of the most important of these is the *Making of False Idols*, dated 1650 (Fig. 2). According to the inscription the drawing illustrates Isaiah 44 : 15-17, which reads:

Then shall it be for a man to burn: for he will take thereof, and warm himself; yea, he kindleth it, and baketh bread; yea, he maketh a god, and worshippeth it; he maketh a graven image, and falleth down thereto.

He burneth a part thereof in the fire; with part thereof he eateth flesh; he roasteth roast, and is satisfied: yea, he warmeth himself, and saith, Aha, I am warm, I have seen the fire:

And the residue thereof he maketh a god, even his graven image; he falleth down unto it, and worshippeth it, and prayeth unto it, and saith, Deliver me; for thou art my god.

This is one of several Old Testament passages dealing with the making of false idols. The drawing shows men carving images, with a group worshipping an image (probably of Ceres) which is nearing completion. Another group of men, women and children is gathered around the fire, which a man feeds with shavings. The scene is dominated by a man who is evidently the master of the shop and who is directing the work.

The master is dressed in a monk's habit. This is generally interesting in that it shows Jordaens singling out the regular clergy for an accusation of idolatry. It is even more significant in the light of one passage in *Abraham Sacrifiant*, a play written by Calvin's associate Théodore de Bèze (1519-1605). Early in the play Satan appears in the guise of a monk and provides a running commentary throughout the familiar story of Abraham and Isaac. He calls attention to his monk's habit, saying how it enables him to trick the unwary into their damnation, and in drawing a comparison between himself and God, he adds:

"Dieu a crée et la terre et les cieux;
J'ay bien plus fait, car jay crée les dieux."¹⁶



Fig. 1. JACOB JORDAENS, *Dance Before the Golden Calf*
Copenhagen, Statens Museum for Kunst



Fig. 2. JACOB JORDAENS, *Making of False Idols*
Paris, École des Beaux-Arts



Fig. 3. JACOB JORDAENS, *Veritas Dei*
Vienna, Albertina



Fig. 4. JACOB JORDAENS, *Veritas Dei*
London, British Museum

Jordaens may have seen this play, which enjoyed considerable popularity. Whether he did or not, the implication of the drawing is clear and would be acceptable only in Protestant circles.

The *Dance Before the Golden Calf* (Fig. 1) has been identified as the sacrifice of Jeroboam at Bethel as found in the First Book of Kings, chapters 12 and 13.¹⁷ In the estate of Michael Wauters, a tapestry dealer in Antwerp, several designs by Jordaens were listed in 1679. Among these were three scenes concerning Jeroboam, plus "an offering with music."¹⁸ With this much evidence of Jordaens' interest in Jeroboam, it is likely that the "offering with music" represented the incident at Bethel, and the Copenhagen drawing may even have been the one on the Wauters list.

If this identification of the subject is correct Jordaens was apparently the only Flemish painter to represent Jeroboam.¹⁹ Among the Dutch painters Pieter Lastman, David Vinckeboons, Gerbrand van den Eeckhout and Carel Fabritius are apparently the only ones to have chosen this subject. According to Molsdorf, Jeroboam was in the Middle Ages a pre-figuration of Christ's admonition to the scribes and Pharisees, found in the twenty-third chapter of the Gospel according to Matthew.²⁰ When Calvin speaks of Jeroboam, he points out that "the Israelites are condemned for having been submissive to the impious edict of their king."²¹ If the Jeroboam story carried with it this implication of revolt against civil authority, it is perhaps not surprising that the subject does not more frequently occur.

Calvin speaks twice of the sacrifice at Bethel, first in the chapter (in the *Institutes*) on how "God uses the agency of the impious, and inclines their minds to execute His judgments, yet without the least strain of his perfect purity:"

The direction of the perverse actions of men, by the secret providence of God, is illustriously exemplified in the elevation of Jeroboam to the regal dignity . . . Let the reader diligently consider both these things; because it hath pleased God that the people should be under the government of one king, their division into two parts was contrary to his will; and yet from his will the schism first originated.²²

The second passage is in the chapter on "the true and false church" compared:

When Jeroboam made the calves, in opposition to the express prohibition of God, and dedicated a place which it was not lawful to use for the oblation of sacrifices, in this case religion was totally corrupted . . . Now, however the Papists may extenuate their vices, let them deny, if they can, that the

state of religion is as corrupt and depraved among them, as it was in the kingdom of Israel, in the time of Jeroboam. But they practise a grosser idolatry, and their doctrine is equally, if not more, impure.²³

Jordaens' drawing concentrates on the theme of idolatry. A crowd including two trumpeters is gathered around an altar on which there is the image of a calf. As in the *Making of False Idols*, the principal figure—here the chief worshiper—is clad in a monk's habit.

Thus in two drawings Jordaens not only joins in the Calvinist scorn of idolatry but also makes the identification of the monk with the false worshiper that we see in the work of Calvin's associate Théodore de Bèze.

Among the didactic drawings are two which are inscribed Galatians 6 : 1 (Figs. 3 and 4). The Scriptural text reads:

"Brethren, if a man be overtaken in a fault, ye which are spiritual restore such an one in the spirit of meekness, considering thyself, lest thou also be tempted."

In the drawings an allegorical figure, holding a chalice and an open book on which the words *Veritas Dei* appear, is enthroned in a columned hall, and a dove hovers over her head. A preacher, not a priest, points to her as he addresses himself to two groups. One of these groups is Charity and her attendant children, and the other is the traditional Calumny group, with a man dragged forward by his accusers.

The *Veritas Dei* drawings do not illustrate this text. In the Calumny legend the "sinner" is falsely accused, while in Galatians there has been a real fault. In the drawings the preacher does not act to heal the fault himself but rather recommends the allegorical figure with the Sacrament, Holy Spirit and Word of God. And finally, there is no indication of self-examination on the part of the preacher.

When Calvin mentions calumny, he says:

"[David] suggests that God is unaffected by all the blasphemies which [men] discharge against heaven, but that he dissipates the mists of calumny, and illustriously displays his righteousness; our faith, also being founded on the Divine word, and therefore, superior to all the world, from its exaltation looks down with contempt upon those mists."²⁴

As in the reference to Jeroboam, sin is yet made to serve the divine purpose.

In speaking of the Sacrament Calvin says: "Let us remember that this sacred

banquet is medicine to the sick, comfort to the sinner, alms to the poor."²⁵
And further:

"It is beyond a doubt, that whatever is laudable in our words proceeds from the grace of God; and that we cannot properly ascribe the least portion of it to ourselves."²⁶

This last passage is found in the *Institutes* where Calvin is quoting and discussing Galatians, chapter 6. The drawings do not illustrate the text so much as they show, as does Calvin, how the text may be used as the starting point for a moral lesson. It should be noted that the Sacrament is not represented by a monstrance but by a simple chalice, and that the *Veritas Dei* is not to be found in the Sacrament but in Scripture, according to the drawings. In still another passage on the Sacrament Calvin says:

Let us remember, therefore, that the question here does not respect ceremonies, taken in their true and natural signification, but as distorted by a false and perverse interpretation; the controversy is not about the legitimate use, but the superstitious abuse of them.²⁷

The warning in this statement should be heeded when the work of Jordaens, or any Protestant artist, is examined for evidence of Calvinism. Beneath the special doctrines of Rome and Geneva lay the Christian faith of both. With Jordaens Calvinism can be most safely assumed when his drawings treat Scriptural references as Calvin grouped and interpreted them.

Jordaens could have read the *Institutes*, which were translated into several languages, including Dutch as early as 1560.²⁸ His knowledge of Calvinist teaching would also have come from the sermons and writings of contemporary preachers. Although the names of the preachers in Antwerp in Jordaens' day are known, their writings have not been available for this study.

The inscribing of Scriptural references and texts on the drawings suggests that Jordaens may have been preparing single drawings or perhaps one or more series of drawings for distribution among his fellow Calvinists. The inscriptions are in cartouches on some of the drawings, a formality which may indicate preparation for a printed Bible or book of teachings.

In addition to these drawings, the painting of *Christ Disputing with the Pharisees* (North Carolina Museum of Art, Raleigh) has also been thought to reflect Calvin's teachings (Fig. 5).²⁹ Valentiner noted that the figures with Christ in the center and the Pharisees around a table on either side recall similar groups representing the Last Supper and that doctrines concerning the Last Supper were a major point of controversy between Catholics and

Protestants. Chapter sixty-three of the Book of Isaiah, cited in the painting, laments the rebellion of God's people against him. Some further observations may be added. In the twelfth chapter of the Gospel according to Matthew Christ warns the Pharisees of blasphemy against the Holy Spirit. Calvin brings these Scriptural passages together as follows:

Indeed, while the Prophets invariably declare, that the words which they utter are those of the Lord of Hosts, Christ and the Apostles refer them to the Holy Spirit; whence it follows, that he is the true Jehovah, who is the primary author of the prophecies. Again, God complains that his anger was provoked by the perverseness of the people; Isaiah, in reference to the same conduct, says, that "they vexed his Holy Spirit". Lastly, if blasphemy against the Spirit be not forgiven, either in this world or that which is to come, whilst a man may obtain pardon who has been guilty of blasphemy against the Son, this is an open declaration of his Divine majesty, to defame or degrade which is an inexcusable crime.³⁰

In his painting Jordaens included the dove of the Holy Spirit hovering over Christ and a pen and inkwell on the table in front of him, thus emphasizing the divine authorship of the Bible. The First Book of John quoted in the painting, speaks of the antichrist and Calvin discusses this passage also in connection with the twelfth chapter of the Gospel according to Matthew:

But those who are convinced in their conscience, that it is the word of God which they reject and oppose, and yet continue their opposition—they are said to blaspheme against the Spirit, because they strive against the illumination which is the work of the Holy Spirit . . . Such also were the Pharisees, whom the Lord rebuked; who, in order to counteract the influence of the Holy Spirit, slanderously ascribed it to the power of Beelzebub. This, then, is "blasphemy of the Spirit", where the presumption of man deliberately strives to annihilate the glory of God . . . We need not wonder that those whom John, in his canonical Epistle, affirms not to have been of the number of the elect from whom they departed, experience God to be implacable towards them. For he directs his discourse against those who imagined that they might return to the Christian religion, although they had once apostatized from it; to whom he contradicts the false and pernicious notion, declaring, what is absolutely true, that it is impossible for persons to return to the communion of Christ, who have knowingly and wilfully rejected it.³¹

When Jordaens painted *Christ Disputing with the Pharisees*, he brought together warnings against blasphemy among the Pharisees, authorship of the Scriptures, revolt against God, and possibly the Holy Communion. Calvin had treated



Fig. 5. JACOB JORDAENS, *Christ Disputing with the Pharisees*
Raleigh, The North Carolina Museum of Art

these problems as they related to each other. While the *Institutes* were not necessarily the actual source of inspiration for the painting, Jordaens appears to have revealed his Calvinist outlook here as well as in some of his drawings.

When such drawings as the *Making of False Idols* and the *Veritas Dei* are studied in connection with Calvin's writings on the same texts, their specifically Calvinist content seems clear. Since none is dated earlier than 1650, it is reasonable to suppose that Jordaens' conversion came at approximately the same time as his work on the Orange Hall at The Hague, although no direct evidence is yet available to show that the visit to Holland was the precipitating factor in his change of belief.

¹ Anthony N. B. Garvan, "The Protestant Plain Style", *Journal of the Society of Architectural Historians*, IX, No. 3 (October, 1950), 5-13; Seymour Slive, "Notes on the Relationship of Protestantism to Seventeenth Century Dutch Painting," *The Art Quarterly*, XIX (1956), 3-15.

² I am indebted to Dr. Julius S. Held for calling my attention to the problem of the Jordaens drawings and for his assistance in making this study.

³ Leo van Puyvelde, *Jordaens*, Paris, Elsevier, 1953, p. 157.

⁴ Max Rooses, *Jacob Jordaens*, London, 1908, p. 226.

⁵ Rooses, *op. cit.*, p. 2.

⁶ *Ibid.*

⁷ Rooses, *op. cit.*, pp. 5-6.

⁸ Julius S. Held, "The Authorship of Three Paintings in Mons," *Musées Royaux des Beaux-Arts Bulletin*, II (1953), 106.

⁹ Rooses, *op. cit.*, p. 223.

¹⁰ *Ibid.*, p. 160.

¹¹ *Ibid.*, p. 228.

¹² *Ibid.*, p. 223.

¹³ *Ibid.*, p. 224.

¹⁴ *Ibid.*, p. 226.

¹⁵ *Ibid.*, p. 224.

¹⁶ Théodore de Bèze, *Abraham Sacrifiant*, Geneva n.d., p. 19.

¹⁷ Held, "Malerier og Tegninger af Jacob Jordaens i Kunstmuseet," *Kunstmuseets Aarskrift*, 1939, p. 36.

¹⁸ Rooses, *op. cit.*, p. 189.

¹⁹ The iconographical statements of this study are based on the material available in Alfred von Wurzbach, *Niederländisches Künstler-Lexicon*, Vienna and Leipzig, 1906.

²⁰ Wilhelm Molsdorf, *Führer durch den symbolischen und typologischen Bilderkreis der Christlichen Kunst des Mittelalters*, Leipzig, 1920, p. 59.

²¹ Jean Calvin, *Institutes of the Christian Religion*, Philadelphia, Presbyterian Board of Christian Education, 1936, IV, 20, XXXII.

²² *Ibid.*, I, 18 IV.

²³ *Ibid.*, IV 2, VIII-IX.

²⁴ *Ibid.*, I, 18 III.

²⁵ *Ibid.*, IV, 17, XLII.

²⁶ *Ibid.*, III, 5, III.

²⁷ *Ibid.*, IV, 14, XXV.

²⁸ James Mackinnon, *Calvin and the Reformation*, London, 1936, Vol. I, p. xl.

²⁹ W. R. Valentiner, *Catalogue of Paintings*, Raleigh, North Carolina Museum of Art, 1956, p. 22, fig. 119. Mr. E. P. Richardson very kindly mentioned this painting to me.

³⁰ *Institutes*, I, 13, XVI.

³¹ *Institutes*, III, 3, XXII-XXIII.

ARCHIVES OF AMERICAN ART

REPORT OF ACQUISITIONS, JULY—SEPTEMBER, 1959

THE Archives of American Art wishes to announce with gratitude the following gifts and to express appreciation to those who loaned material for micro-filming or gave their time to the production of tape recordings during the past quarter year.

MANUSCRIPT LETTERS AND ORIGINAL MATERIAL

American Artist Magazine correspondence. 115 letters from thirty-four artists and critics including Gifford Beal, Ray Bethers, Van Wyck Brooks, Marshall Fredericks, Robert Beverly Hale, Henry McBride, Henry Pitz, Homer Saint-Gaudens, Wheeler Williams. Gift of Norman Kent, Editor.

Isabel Bishop. 6 letters. Gift of Miss Bishop.

Alice Trumbull Mason. 1 etching. Gift of Mrs. Mason.

Elizabeth McCausland. 18 cartons of her files from about 1930 to 1952. These include correspondence, working papers, articles, lectures, scrapbooks and other documentary material. Gift of Miss McCausland.

Macbeth Gallery. 410 artists' letters from the files of the gallery. Gift of Robert McIntyre.

Abraham Walkowitz. 4 watercolors and 1 drawing. Gift of Mr. Walkowitz.

Worthington Whittredge. The artist's sketchbooks, sketches, account book, manuscript copy of his autobiography, and other papers. Gift of L. Emery Katzenbach, II. 2 sketchbooks. Gift of W. E. Katzenbach.

MATERIAL RELATING TO INDIVIDUAL ARTISTS, GALLERIES AND PUBLISHERS

Coward-McCann, Inc. Original illustrations for 24 books. Gift of Coward-McCann.

Estelle G. de Escobar. Exhibition catalogues and clippings. Gift of Sra. de Escobar.

Marian King. Files for her book, *A Gallery of Mothers and Their Children*, correspondence, exhibition catalogues and reproductions. Gift of Miss King.

Kraushaar Galleries. 218 photographs of works of art. Gift of Miss Antoinette Kraushaar.

Pitts family. Biographies of George H. McCord, Matilda Secor McCord (M. Secor Roper), Elizabeth S. McCord (Elizabeth Maccord), and Lendall Pitts. Gift of Mrs. Lendall Pitts.

Rehn Galleries. Sketches, correspondence and gallery literature. Gift of the Rehn Galleries.

Other gifts of material were received from the following donors:

Mrs. Margaret Babcock, Theodore Bolton, Theodore Brenson, Miss M. Bartlett

Cowdrey, David W. Ecker, Charles E. Feinberg, Mr. and Mrs. Lawrence A. Fleischman, Miss Beatrice M. Kates, K. T. Keller, Howard W. Lipman, John D. Morse, Roy R. Neuberger, E. P. Richardson, Frederick A. Scharf, Miss Naomi Street, Miss Dorothy L. Tyler, Mrs. William D. Vogel, Mrs. Roy Walling.

MATERIAL RECORDED ON MICROFILM

Emily Genauer Papers	1 roll. Positive and negative.
Bernard Karfiol Papers	1 roll. Positive and negative.
Charles Sheeler Papers	1 roll. Positive and negative.
Whitney Museum of Art	
Sheeler and Karfiol files	1 roll. Positive and negative.
Eilshemius files	2 rolls. Positives and negatives.
Art Students League records 1875-1900	10 rolls. Positives and negatives.
Winslow Homer Letters	2 rolls. Positives and negatives.
Georgia O'Keeffe	1 roll. Positive and negative.
Georgia O'Keeffe and Abraham Walkowitz	1 roll. Positive and negative.
Paul Manship Papers	2 rolls. Positives and negatives.
Rehn Gallery and Louis Guglielmi	1 roll. Positive and negative.
Asher B. Durand	1 roll. Positive and negative.

TAPE RECORDINGS OF OUTSTANDING AMERICAN ARTISTS AND EVENTS

Philip Evergood interviewed by John I. H. Baur.
 Elizabeth McCausland interviewed by Frank Kleinholz.
 Charles Burchfield interviewed by John D. Morse.
 Edward Fowles interviewed by John D. Morse.
 Sheldon Keck interviewed by John D. Morse.

Gentlemen:

I am preparing a monograph on the nineteenth century American painter Worthington Whittredge (1820-1910), and would appreciate information on paintings held by private collectors.

Sincerely yours,

(signed) Sadayoshi Omoto
Assistant Professor of Art
Wayne State University
450 W. Kirby
Detroit 2, Michigan

EDITORS' NOTE

The Archives of American Art welcomes notices of graduate theses in process in the field of the visual arts in America. Such notices will henceforth be published regularly in this section of *The Art Quarterly*.



Fig. 1. JEFFERSON DAVID CHALFANT, *Violin and Music*
The Newark Museum



Fig. 2. JEFFERSON DAVID CHALFANT, *Music*
New York, Cyrus Seymour Collection

A TRIO OF VIOLINS

By WILLIAM H. GERDTS

LATE nineteenth century American still-life painting had a character that was peculiarly its own. That it was a "school" of painting, with very specific characteristics, was masterfully brought out by Alfred Frankenstein in his study, *After the Hunt*.¹ There were of course exceptions, and the still-lives by such diverse artists as John LaFarge, Ralph Blakelock, Childe Hassam and William Merritt Chase bear witness to the variety of aesthetic approach within the still-life theme. Nevertheless, these artists clearly expressed an individualism which was at variance with what is considered to-day the dominant approach of that period in America.

It is obvious that one reason for the popularity of the still-life painting of the nineteenth century was the importance of its central figure, William Michael Harnett (1848-1892). The celebrity of his works and the widespread reproduction of them led to the formation of a whole school of imitators. Some of these produced execrable works; others copied Harnett faithfully and well. Only a few artists achieved distinction and individuality. John Frederick Peto (1854-1907) is the most obvious and probably the most important of these; and his hauntingly pathetic and melancholy still-lives have a very special character. In quite a different way the work of the Wilmington artist, Jefferson David Chalfant (1856-1931), also bears the marks of a distinct personality.

Much is known about the life and art of Chalfant because of a recent exhibition at the Delaware Art Center.² It is evident from the study made of Chalfant's career for this exhibition that this art can be divided into three periods: the still-lives which nearly all date from the 1880's; the subsequent genre paintings, very tightly and meticulously painted; and the late portraits, dating from the twentieth century. Chalfant's still-lives appear to be at once his finest works and his rarest; in fact, he is the rarest of all the major artists of the Harnett school. Furthermore, some of the still-lives have not yet come to light. These include the game pieces modeled after Harnett's *After the Hunt* (there are probably two of these), his painting of a falling egg, some fruit still-lives, and his money picture *A Perfect Counterfeit*. Some of these, such as

one of the game pictures and the *Perfect Counterfeit*, are known through photographs; others have disappeared completely.

Five more still-lives were included in the Wilmington exhibition, three of them of particularly fine quality: his amazing stamp painting entitled *Which is Which*; *The Old Flintlock*, undoubtedly modeled after Harnett's *The Faithful Colt*; and the work which is certainly the *magnum opus* of his known still-lives and owned by the Delaware Art Center, variously known as *Violin and Music* or *The Old Violin*, again patterned after Harnett's work which bore the latter title (Fig. 3).

Two violin pictures have recently appeared which relate very much to the story of Jefferson David Chalfant. One is signed by Chalfant and dated 1887 (Fig. 1), the other has a Harnett signature and is dated 1885 (Fig. 2). The former has been acquired by The Newark Museum; the latter is privately owned in New York City.

The appearance of these works is especially significant, not only because of the Wilmington exhibition and because the pictures are so obviously related to each other, but because exhibition records of Chalfant's time speak of three different violin still-lives. Furthermore, letters to the artist (fortunately preserved by the artist's daughter-in-law) from Chalfant's long-time New York agent and patron H. Wood Sullivan, contain innumerable references to paintings of violins.

The problem presented by the pictures, the exhibition records and the letters was two-fold: first, to prove that the new "Harnett" was really by Chalfant, and secondly, to sort out the available information, relate it to the three known violin pictures and find a sequence therein. Actually, the final solution was also the most obvious.

That the two pictures are both by the same hand is immediately evident. Many of the "props" are identical even to the same violin, the impression of the stamp on the sheet music, the damask tablecloth and, above all, the use of a patterned wallpaper background. In composition, too, the works are almost identical, both depending upon a broad, horizontal format, the monotony relieved by delicate criss-crossing of the books, papers, music and musical instrument. Finally, the muted, neutral tonality is identical.

Although the two pictures are by Chalfant and not by Harnett, they share the general characteristics of the age to which they belonged. This was a period in American art when, partly as a result of the catastrophe of the Civil War, partly as a sign of man's inability to cope with the technological achievements

growing up around him, the artists and other figures on the cultural scene made a marked retreat. Some of them, like our famous expatriates James Whistler, John Singer Sargent and Mary Cassatt, left the country; our leading painters who remained at home exhibit in their art a profound melancholy, a withdrawal from the world about them into a private sphere or even completely in their imagination. Certainly these are the characteristics of the art of Thomas Eakins and Albert Pinkham Ryder; they are also applicable to our finest still-life painters.

If one compares, for instance, a typical picture by any of the leading mid-century still-life painters in this country—John F. Francis (1808-1886) (Fig. 5), Severin Roesen (died *ca.* 1871), or George Hall (1825-1913)—with those of Harnett (Fig. 4), John Frederick Peto or Chalfant, the same change can be noted. The work by Francis is marked by great lushness and an optimistic point of view. The abundance of good living is evident; the colors are rich and bright, and crockery and glass gleam on the table. The scientific achievements of the age are reflected in a preoccupation with the various types of fruit, flowers and other objects and with the differences in textures, volumes, shapes and weight of individual items in the picture. In pictures by Harnett and Chalfant we enter into a solitary world. The very objects painted are not to be shared by many but are the signs of a withdrawn, contemplative life—a life of reading, of quiet music, of smoking. The change is from a rich, feminine world to an intensely masculine one, even to symbols of hunting and fishing trips, which obviously suggest a renunciation of the growing American urban way of life. While the rich bouquets of George Hall or the large dessert pieces of John F. Francis automatically bring forth visions of well populated interiors, the books, musical duets, newspapers and hunting trophies of the Harnett school symbolize occupations involving only one or two persons. A lonely world was created, made even more so by the subtle, usually neutral tonalities adopted by the artists. In the art of John Frederick Peto (Fig. 6) this tendency toward despair is carried to its ultimate; the rude candles are burned down, the books are decrepit, their covers torn off, the pipes are out and the plaster is peeling. The scene is one of private desolation.

Within this common world Harnett, Chalfant and Peto exhibit marked distinctions. Harnett never abandoned elements of the previous generation. He retained a measure of lushness and richness in his compositions, in his colors and in his enjoyment of his medium, often to a sensual handling of paint. Moreover, just as the leading collectors of his day were abandoning the

American artists for European ones, and appealing for support for their newly acquired social and economic position by collecting the antiquities of the past, so Harnett reached for such a seal of approval by filling his pictures with Renaissance books, busts of scholars of the antique and medieval world, and crockery and pewter tankards from another day.

As indicated above, Peto went still further in emphasizing the element of melancholy in his still-lives in a manner akin to Thomas Eakins. He is also notable for his interest in light and atmosphere and his creation of a total visual effect in terms of luminosity. This he achieved primarily through a subtle control over the sharpness and indistinctness of the various objects in his pictures. It was this characteristic that led to the uncovering by Alfred Frankenstein of many Harnett-forged Petos, and the discovery of Peto as a major painter in his own right.

In the two newly discovered works, Chalfant is shown equally interested in light, but at the same time he was more occupied than either Harnett or particularly Peto with the problems of *trompe-l'œil* (as for instance, in his stamp and money pictures). Peto's solution in haziness and in a lack of meticulousness therefore did not appeal to him. Chalfant illuminated his painting with a glowing light, achieved by a very subtle gradation of colors and by lightening those colors to produce an all-over silvery effect which is a very distinct trait of his style and is particularly evident in his two extant "hanging" pictures, *The Old Flintlock* and the Delaware Art Center's *The Old Violin*. Thus, Chalfant's achievement in terms of light may be likened in the landscape field to the luminism of John Frederick Kensett, while Peto's broader, atmospheric treatment is more akin to Inness' pictures.

Chalfant's precision is another highly marked characteristic. Lettering on books or other objects in Peto's works is very often completely indistinct; Harnett is more precise but rarely informs us of more than a newspaper headline or a book title. In Chalfant's case one can usually read a good deal and, in Newark's newly acquired painting, we not only know that the newspaper is the *New York Tribune*, but we can read also that the articles in the paper have to do with Lord Salisbury and Parnell. This suggests an emphasis upon linear qualities which is always more evident in Chalfant's work than in that of Peto or Harnett. This is true not only of the sharp, crisp edges of the objects he depicts, but of the compositional emphasis in which the diagonals of the violin and the bow balance each other, and in which the lines of the newspaper downward, and of the open sheet music upward, are interrelated.

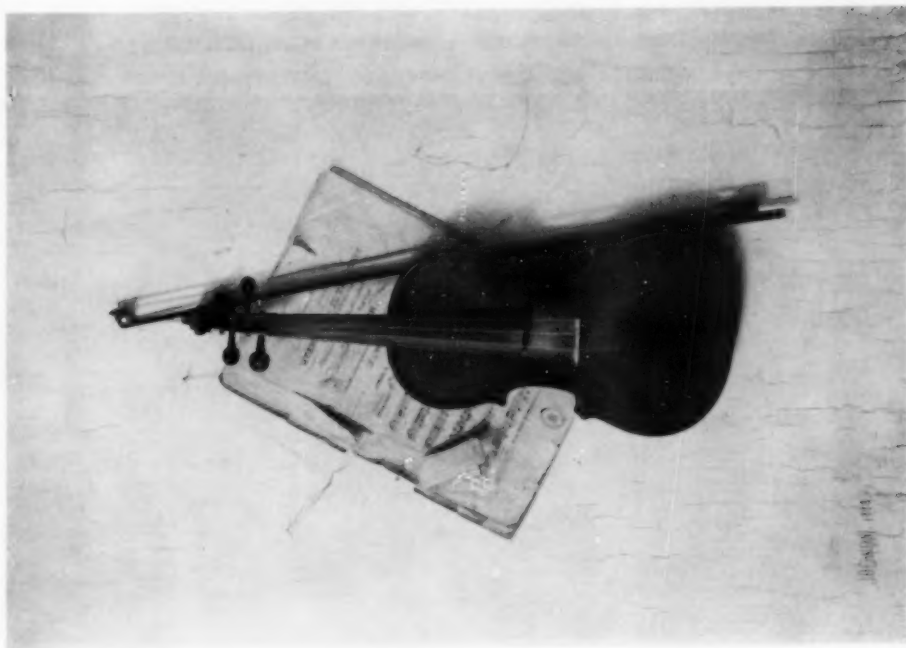


Fig. 3. JEFFERSON DAVID CHALFANT, *The Old Violin*
Wilmington, Delaware Art Center



Fig. 4. WILLIAM MICHAEL HARNETT, *Munich Still-Life*
The Newark Museum



Fig. 5. JOHN F. FRANCIS, *Still-Life, Apples*
Detroit, Lawrence A. Fleischman Collection

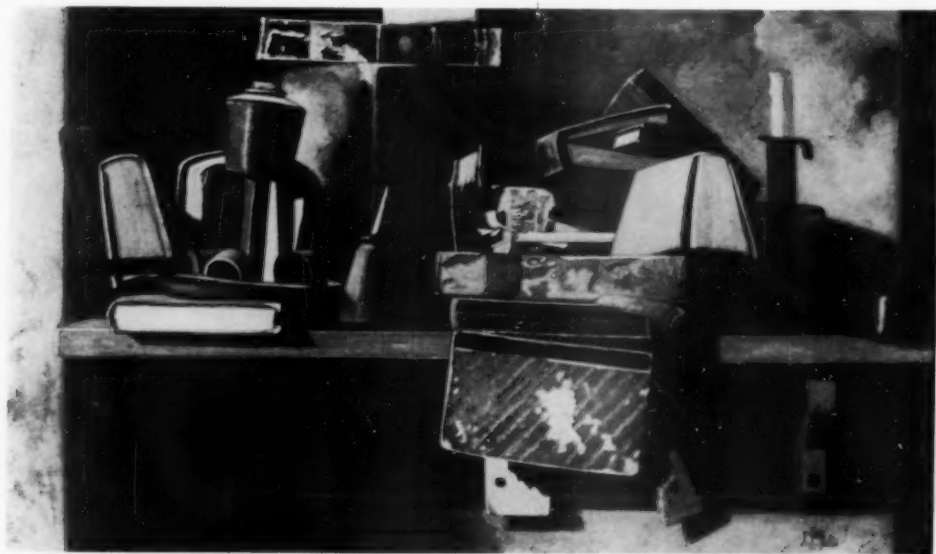


Fig. 6. JOHN FREDERICK PETO, *Still-Life with Lard-Oil Lamp*
The Newark Museum

Another distinction between Chalfant's approach and that of Harnett and Peto is his relative lack of adventure in his choice of still-life subject matter. While Harnett and Peto often fill their pictures with many diverse small objects, Chalfant depicts a few large ones. For instance, the three violin paintings differ very slightly in their subject: with the exception of the single book in the Newark painting and the eyeglasses in the Wilmington picture, sheet music, bow and violin are the subject of each.⁴ This timidity of experimentation in subject matter perhaps characterizes an artist who was after all a follower rather than an innovator; it is also an individual note of Chalfant's style that he was not nearly as attracted to the painting of books as were both Harnett and Peto, although they do assume more importance in *The Old Almanac*, shown in the recent Wilmington exhibition.

In both of the table-top violin paintings, Chalfant exhibits an interest in pattern which differentiates him from his American contemporaries and actually, of course, suggests a kinship with such French artists as Vuillard. While it would be ridiculous to intimate similar intentions on the part of these two completely diverse painters, it cannot be denied that both Vuillard and Chalfant enjoyed the aesthetic pleasure to be derived from these patterns. In these pictures Chalfant contrasts two very different types of pattern—that of the damask tablecloth which is the only area in this (or in any of his mature still-lives) where there is a richness of pigment; and that of the wallpaper background. Their contrast is based upon many factors: the flatness of the wallpaper and the lushness of the damask; the smoothness of the former and the wrinkles of the latter; the dull coloring of the paper and the brilliant whiteness of the cloth; and the diagonal patterning of the background and the horizontal and vertical aspect of the cloth. A not too dissimilar contrast in color is made by the violin bow where the brilliant pale blue and lavender of the mother-of-pearl in the bow becomes a major color accent, surrounded as it is by a field of neutral tones.

Illusionism is another aspect of the general style which Chalfant emphasizes more than Harnett. In some way, the stamp impression on the open sheet music, the rosin dust in the middle of the violin, the folds of the newspaper and the wrinkles in the tablecloth are all more important features than they would be in a painting by Harnett, who would subordinate these elements to general design and composition. Thus, Chalfant emerges as an artist of more delicate, frailer expression; Harnett as a more full-bodied and powerful figure.

Since the objects in the Newark still-life can be read it is interesting to do just that.³ The open sheet music is entitled "Duet: 'This Is Thy Deed'", which is from *The Bohemian Girl*, an opera which was very popular in the late nineteenth century. The newspaper is an issue of *The New York Tribune*, labeled Vol. XLVI No 14769, Thursday, and with two items entitled respectively: "PARNELLITES INDIGNATION A Clue to the Origin of the Times Forgery" and "LORD SALISBURY WARMED UP". Chalfant was not completely accurate, for the paper bearing these news items was actually Volume XLVII, No. 14767, the edition for Thursday, April 21, 1887. The Parnell story concerned the letters, later proved to have been forged by Richard Piggott, which the *London Times* had published to prove Parnell's implication in the assassination of Lord Frederick Cavendish and Thomas Henry Burke on May 6, 1882. Now, it is most likely that Chalfant included this article in his painting merely because it existed in that particular edition of the newspaper. It is possible, however, that a mind such as Chalfant's, occupied with the problems of imitation and accuracy even down to the smallest details, was fascinated by the newspaper stories in which the honor and perhaps life of this important public figure hinged on the analysis of his handwriting and his formation of certain letters of the alphabet.

The question also arises: what prompted Chalfant to obtain this particular edition of a New York newspaper in the first place? One can be reasonably certain of the answer. It is, of course, possible that Chalfant merely enjoyed reading the *New York Tribune*, but it is probable that he was searching for a news item which, indeed, was to be found on the last page of the *New York Tribune* for April 21 of that year—the announcement of the winners of the Thomas B. Clarke and Hallgarten prizes at the National Academy of Design. Since Chalfant was not an Academician and since he was under thirty-five years of age, he had been eligible to try for these prizes, and had done so. Although by April 21 he must have been informed that he had not received an award, it is likely that he wished to discover the names of the winners. The Clark prize, incidentally, went to Thomas W. Dewing for his *Day*; the Hallgarten prizes went to Alfred Kappes, Walter L. Palmer and Dwight Tryon.

In the same year (1887) and the following two years, Chalfant exhibited at the Pennsylvania Academy of the Fine Arts the pictures with which this story is concerned. In 1887 he showed as no. 41 a picture entitled *Music—Still Life*, in 1888 no. 63 was his *Violin and Music*, and in 1889 he showed as no. 38 his

Violin and Bow, offered for sale at \$350. Subsequently, Chalfant exhibited nearly all genre pieces, as his concern with still-life was almost completely finished.

It would be simple and convenient to assume that the Newark picture dated 1887 was the work shown in the 1887 exhibition; that the Wilmington picture was the one shown in 1888 (which is in fact the case), and that, therefore, the "Harnett" Chalfant was, by process of elimination, the 1889 picture which had been supplied later with the false date of 1885. Unfortunately for the assumption, the 1887 exhibition at the Pennsylvania Academy lasted from March 10 to April 21. Since April 21 was the date of the newspaper in the Newark picture, it clearly could not have been exhibited as early as March 10! On the other hand, the painting signed "Harnett" can be identified as this picture. It has not been possible to trace its entire history, although it was acquired by its present owner from a private collection to which it had belonged for many years. The Harnett signature—the only example known of a Chalfant with a forged name—is accompanied by a date of 1885, which is equally unreliable. However, an annotated copy of the catalogue of the 1887 exhibition lists the size of the picture as 15 by 24 inches, and the purchaser as John Converse. These dimensions correspond to the privately owned violin picture.

There is also preserved a letter from John H. Converse to Chalfant, dated May 14, 1895, in which Mr. Converse mentioned that he had purchased a picture of a violin and music books several years earlier,⁷ and that he was attempting to negotiate the purchase of one of Chalfant's by then popular genre pieces—his *Interrupted Musicale*. Finally, in the sale of Converse's collection in 1912⁸ this painting, entitled *Violin*, is listed as no. 707; Chalfant himself is listed as School of Paris, a listing suggestive of Chalfant's obscurity and the foreign appearance of this type of still-life in 1912.

The letters from H. Wood Sullivan to Chalfant abound with references to violin paintings, but it is impossible to be sure to which paintings each refers, since titles seem to be used for more than one picture and different titles are applied to the same painting. On the other hand, the majority of references in 1887 letters must refer to the Newark picture. Early in 1887 Chalfant was busy painting a fruit piece called in some letters the "Grape picture". On May 1 of that year Sullivan, after speaking of the fruit painting, asks Chalfant to get him up some arrangement of violin and other items about 20 × 28 inches for over the mantle. Chalfant was evidently already at work on such a picture,

which was an elaboration of the one purchased by John H. Converse. On July 12, 1887 Sullivan asked Chalfant how he was progressing on *The Violin*, and on July 20 Sullivan had already ordered a frame for it. Fortunately, one can be certain that it is the Newark picture, since Sullivan mentions the sight dimensions of the painting as 16 × 28 inches, which tallies almost exactly with the Newark picture. The painting, however, was still unfinished when Sullivan wrote Chalfant again on September 14, inquiring about the picture, and requesting that it be sent to him at the Powers Hotel in Rochester, New York: "I would like to show it to Mr. Powers who has the finest art Gallery in the Country."

On October 12, Sullivan wrote to Chalfant:

I wish you would send the "Violin and Music" c/o Richard Young, 35 Spruce St, New York by express—Mr. Young is a personal friend of mine who wants to show the picture to the "Editor of the N. York Tribune" and you may get a notice. Now my dear friend don't think I am going to sell it for I am not and if it is received on Saturday morning it will be on my walls Saturday night and there to stay I hope for many years. With regards I remain

Yours truly
H. Wood Sullivan

On October 15, Sullivan wrote:

The picture came to hand all OK and it is *now* hung in the Editorial Room of the New York Tribune, but I think not in time to be noticed in tomorrow's edition. You will however hear from it. I hope this transaction so far as it has gone pleased you. I have agreed to allow them to have it for 10 days or 2 weeks after which time I shall send it home to help adorn my home.

Because of the complication of titles, it might seem that the large painting of a hanging violin at the Delaware Art Center (also called at times "Violin and Music") could be the painting referred to here. No notice in the *New York Tribune* has been found and there is therefore no description of the picture which hung there. However, the painting hanging in the newspaper office in October of 1887 was obviously finished in that year, and the Wilmington picture is dated 1888.⁹ Since it was exhibited at the Pennsylvania Academy in February, it must have been finished the previous month.¹⁰ Furthermore, it is more likely that the Newark painting was sent to the *Tribune*, since there is no newspaper in the Wilmington picture.

Unfortunately, the history of the Newark picture is not known. The picture was acquired by the Museum through several dealers and ultimately traces its history back to an ownership in Atlantic City. Previously, it had been in the hands of the Madison Avenue Silver Shop in New York City.

In 1889 Chalfant exhibited a painting entitled *Violin and Bow* at The Pennsylvania Academy of the Fine Arts, and asked the price of \$350 for it. This cannot be the painting which had already been purchased by John H. Converse, and it cannot have been the Wilmington picture for it had been exhibited in 1888. It is possible that this refers to the Newark painting, as that picture was presumably hanging in the home of H. Wood Sullivan, although the sale of his collection in 1903 did not list any painting by Chalfant.¹¹ While it would seem more likely that Chalfant might have painted a fourth violin still-life, as yet unlocated, rather than exhibit one he had painted a year and a half earlier, it is possible that Sullivan returned the picture to the artist for this exhibition. In any case, it would seem that this picture remained unsold, for a clipping of April 13, 1895, in one of the artist's scrapbooks, describes a visit to Chalfant's studio, mentions a picture entitled *Violin and Music* and reports on the hanging still-life. In 1895, therefore, there were two violin still-lives in Chalfant's studio.

After 1889 Chalfant turned increasingly to genre pictures and seldom seems to have painted still-lives, although one of his finest, *The Old Flintlock*, dates from the following decade. His interest in musical subjects remained, however, and one of his most famous genre pieces (the one sought by John H. Converse) was *Interrupted Musicale*; this painting was exhibited as no. 125 at the National Academy of Design in 1889; in the same year he exhibited at the 5th Prize Fund Exhibition of American Paintings and Sculpture at the American Art Association in New York, a painting called *Out of Tune* (no. 62).

In the field of still-life, where Chalfant's abilities were most pronounced, he painted three and possibly four violin still-lives over the period of 1886-1889. Three of these are known. It is not surprising, therefore, that a distinct progression in size and conception can be noted in the known examples. The first of the Chalfant still-lives of violin subject, painted in 1886-1887, measures $14\frac{3}{4} \times 24$ inches. The second, the Newark picture, is somewhat larger, measuring $16\frac{1}{4} \times 28\frac{1}{4}$ inches. Chalfant solved some of the problems in the Newark picture with which he had had difficulties in the first violin painting—the relationship of the end of the violin to the table-top edge, and the position of the bow, both of which seem more harmonious and precise in the later

work. In the third picture of this series Chalfant departed from the table-top composition and essayed the more completely deceptive one of a hanging violin; this picture is $38 \times 28\frac{1}{2}$ inches.¹² This is certainly Chalfant's masterpiece in this genre.¹³

While there is no evidence that Chalfant actually knew Harnett, the influence of the latter artist is indisputable and the painting of the hanging violin is based upon a known and famous Harnett model. Moreover, the two Chalfant table-top still-lives are closest to two Harnetts of 1886—his *Toledo Blade* and his *Still-Life with Violin* (now in the New Britain Art Institute). It is perhaps more than coincidence that Chalfant started painting such similarly composed still-lives the same year in which these Harnetts were created; and if Chalfant did not have the opportunity to see the Harnett paintings in public exhibitions, it is possible that he might have seen the pictures in Harnett's studio in Philadelphia where the famous artist had recently returned from Europe.

Due to the confusion of titles and the profusion of letter references, exhibition catalogues and other material relating to these pictures, there will probably always remain some doubt as to the sequence and number of Chalfant's violin paintings. Nevertheless, his still-lives, and particularly these, establish him as one of the masters of that theme in the late nineteenth century. If he was a follower of a greater artist, he was an intelligent and skilled one, and his work exhibits enough individuality so that the unique quality in Chalfant's achievement should not be questioned. His paintings deserve the interest and appreciation which they are now beginning to elicit.

¹ Alfred Frankenstein, *After the Hunt*, Berkeley and Los Angeles, University of California Press, 1953.

² Jefferson D. Chalfant 1856-1931, The Wilmington Society of Fine Arts, January 8, 1959-February 1, 1959. Mr. William D. Davis, who greatly assisted the Delaware Art Center in preparing this exhibition, has been very helpful in assisting the author assemble the pertinent information on Chalfant's still-lives.

³ The greatest source of information on Jefferson David Chalfant is the collection of letters, annotated exhibition catalogues, photographs, clippings, and other memorabilia now owned by Mrs. J. David Chalfant, daughter-in-law of the artist. She very kindly put all this information at the disposal of the author. References to such material in this article will always refer to this collection.

⁴ Despite the recurrence in the three paintings of what in all likelihood is the same violin, although not the same bow, and the diversity of sheet music, there is no evidence that Chalfant played the violin or even owned such an instrument.

⁵ It is impossible to identify the sheet music in the other table-top still-life. The cover at the right is that of the "Collection Litolf", well-known music publishers of the period. The open sheet music, however, does not seem to correspond to any known composition and some of the chords seem highly improbable.

⁶ Chalfant preserved the acknowledgement of his entry from The Pennsylvania Academy of the Fine Arts, dated February 9, 1887; the exhibition opened March 10 and since entries were usually due about two weeks before the opening, the painting would have had to have been completed no later than the end of February.

⁷ This is probably the picture titled *Still-life* lent by Converse to the *Loan Exhibition of Paintings by Foreign*

Artists from Private Collections in Philadelphia, February 16-March 1, 1891, Art Club of Philadelphia, no. 16, catalogue preserved among the Chalfant papers.

⁸ *John H. Converse and Walter L. Clarke and Others Sale*, The Philadelphia Art Galleries, March 20, 1912.

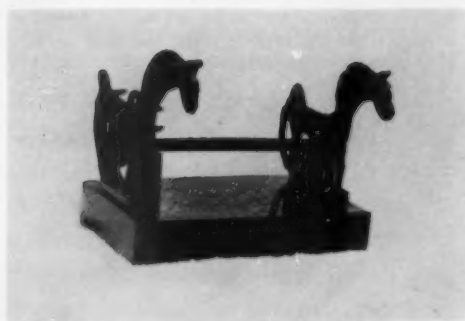
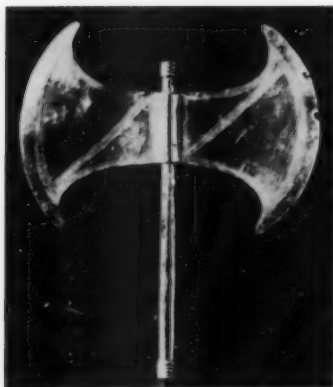
⁹ The Newark painting is signed in script; the Wilmington picture and *The Old Flintlock* have lettered signatures. Both forms exhibit an extreme delicacy characteristic of Chalfant's stylistic approach.

¹⁰ The Pennsylvania Academy of the Fine Arts' acknowledgement for this entry is also preserved among the Chalfant papers. It was sent to the artist on January 20, 1888, instructing the artist to submit the painting by February 4.

¹¹ *Sale of the Late H. Wood Sullivan of Brooklyn*, New York, American Art Association, April 3, 1903. Sullivan had quite a sizeable collection of American paintings including works by Childe Hassam, Ralph Blakelock and J. Francis Murphy.

¹² The earliest of the Chalfant violin still-lives—the "false Harnett"—should by its exhibition records be called "Music". The Delaware Art Center painting was originally titled *Violin and Music*, but is presently called *The Old Violin*. The Newark Museum picture was also called *Violin and Music* in its own time; if it was the painting exhibited at the Pennsylvania Academy in 1889, it was then known as *Violin and Bow*. Since this fact is not sure, it seems wise that the Wilmington picture retain the title derived from the Harnett after which it is modeled, *The Old Violin*, and the Newark picture be called by its original title, *Violin and Music*.

¹³ In a letter to Chalfant of February 2, 1888, Sullivan called the big still-life "Chalfant's Masterpiece". It must be the painting referred to by one Abe Stein, 97 Gold Street, New York City, in a letter of April 11, 1904 to Chalfant. Stein stated that he had bought a violin painting of 1888 from Sullivan and asked the artist to repair the cracking which was undoubtedly purposefully induced by the artist. The Delaware Art Center purchased the painting in 1941 from Emil Hill.



TOP: 1. *Votive Double-Axe*. Minoan, ca. 1500 B.C. The Museum of Fine Arts, Boston. 2. *Bracelet*. Persian, Luristan, ca. 1000 B.C. Seattle Art Museum. 3. *Incense Burner*. Persian, Seljuk, 12th century. Seattle Art Museum.

CENTER: 1. *Handle in the Form of a Cat*. Persian, Seljuk, 13th century B.C. The Baltimore Museum of Art. 2. *Horse's Brace and Bit*. Persian, Luristan, ca. 1500-500 B.C. The Baltimore Museum of Art.

BOTTOM: 1. *Olpe*. Greek, the Gorgon Painter, early 6th century B.C. William Rockhill Nelson Gallery of Art, Kansas City. 2. *Pointed Amphora*. Greek, ca. 510. B.C. The Toledo Museum of Art.

ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

JULY—SEPTEMBER, 1959

ANCIENT ART

*Indicates object is illustrated

ASSYRIAN

Carving, probably from a bed or chair. Mesopotamia, ca. 800 B.C. Ivory, H. 7"; W. 1 1/4". Royal Ontario Museum, Toronto.

COPTIC

Panels with animal designs. Carved wood, L. 1.57 m. & 1.55 m. The Art Museum, Princeton University.

ETRUSCAN

Mirror. Ca. 300 B.C. Bronze, engraved with scene of birth of Athena, Diam. 0.134 m. The Art Museum, Princeton University.

GREEK

Bull and Three Horses. Ca. 800 B.C. Bronze, bull: 2" x 2 1/2"; horses: 2 1/4" x 3 1/2"; 2 1/4" x 2 1/4"; 2 1/4" x 2 1/4". The Baltimore Museum of Art.

**Olpe (oinochoe)*. The Gorgon Painter, early 6th century B.C. Pottery, H. 10 1/4" to top of handle. William Rockhill Nelson Gallery of Art, Kansas City.

**Pointed Amphora with Stand*. Achelous Painter, ca. 510 B.C. Black figure style, H. 23 1/2". The Toledo Museum of Art.

MINOAN

**Votive Double-Axe*. Ca. 1500 B.C. Gold, W. 3 1/4"; L. 3 1/2". Only known Minoan axe with an inscription. The Museum of Fine Arts, Boston.

PERSIAN

**Bracelet*. Luristan, ca. 1000 B.C. Gilt bronze, Diam. 3" plus 3 flanges 1/2" H. Seattle Art Museum.

**Handle in the Form of a Cat*. Seljuk, 13th century B.C. Bronze, 2 1/8" x 2 1/4". The Baltimore Museum of Art.

**Horses' Brace and Bit*. Luristan, ca. 1500-500 B.C. Bronze, horses: H. 3 1/2"; W. 3 1/4", H. 4"; W. 5". Bit: L. 6 1/4". The Baltimore Museum of Art.

**Incense Burner*. Seljuk, 12th century B.C. Bronze, H. 7 1/4". Seattle Art Museum.

ROMAN

Sarcophagus (fragment). Late 2nd century A.D. Marble, H. 0.30 m.; W. 0.54 m. The Art Museum, Princeton University.

SYRO-HITTITE

Standing Man. Ca. 1200 B.C. Bronze, H. 4 1/4". The Baltimore Museum of Art.

PRIMITIVE ART

NORTH AMERICAN INDIAN

Duwynie, Hubbell, *The Black Ogre*. Hopi Kachina Doll. Painted wood, H. 36". The Detroit Institute of Arts.

Ethnographic Collection from the Round Lake Ojibwa of Northern Ontario, consisting primarily of objects in everyday use at the present time. Royal Ontario Museum, Toronto.

Rattle in form of an Oyster Catcher or Cormorant Riding Back of a Fish. Tlingit tribe of S. E. Alaska or Tsimshian tribe, British Columbia, 19th century. Wood, L. 10 1/4". *Ceremonial Rattle in Form of a Raven*. Tlingit tribe of S. E. Alaska, 19th century. Wood, L. 13 1/4". Seattle Art Museum.

MEDIEVAL ART

PAINTING

ITALIAN

Erri, Bartolommeo degli, *Blessed Jacobus Felipus; Blessed Francis of Siena*. Tempera on panel, H. 18"; W. 10". Lawrence Art Museum, Williams College.

DRAWING

ITALIAN

*Perugino, Pietro, *St. Sebastian*. Ca. 1493. Metalpoint, H. 10 1/16"; W. 5 1/4". The Cleveland Museum of Art.

SCULPTURE

BURGUNDIAN OR WEST GERMAN

- *St. Christopher. Ca. 1390. Wood, H. 31". M. H. De Young Memorial Museum, San Francisco.

SIXTEENTH THROUGH NINETEENTH CENTURY ART

(Unless otherwise indicated, all paintings listed are oil on canvas)

PAINTING

AMERICAN

- Bierstadt, Albert, *El Capitan, Yosemite Valley, California*. 1875. H. 32 1/4"; W. 48". The Toledo Museum of Art.
Chase, William Merritt, *Italian Garden*. H. 16"; W. 21 3/4". Norfolk Museum.
Copley, John Singleton, *Portrait of Elizabeth Wentworth*. 1765. Atlanta Art Association.
*Dougherty, Thomas, *A Romantic Landscape*. 1832. H. 30 1/4"; W. 40 1/2". Smith College Museum of Art.
Homer, Winslow, *Four Boys Bathing*. 1880. Watercolor, H. 9 1/2"; W. 13 1/2". Lawrence Art Museum, Williams College.
Stuart, Gilbert, *James Patton Preston*. H. 24"; W. 20". The Virginia Museum of Fine Arts, Richmond.

CANADIAN

- Sproule, R. A., *Four Watercolors of Quebec in 1832*. Royal Ontario Museum, Toronto.

DUTCH

- Brill, Paul, *St. Jerome in a Landscape*. H. 34 1/2"; W. 49". The John and Mable Ringling Museum, Sarasota.
Heda, Gerrit, *Still-Life*. Oil on panel, H. 30 7/8"; W. 25 1/8". Worcester Art Museum.
Huysum, Jan van, *Still-Life*. H. 23"; W. 29 1/2". Akron Art Institute.
Werff, Adriaan van der, *The Expulsion of Hagar*. H. 29 1/2"; W. 24 1/2". Museum of Art, Rhode Island School of Design, Providence.

ENGLISH

- Constable, John, *Portrait of a Woman*. H. 25 1/4"; W. 20 1/8". M. H. De Young Memorial Museum, San Francisco (see cover).
Kneller, Sir Godfrey, *Portrait of Captain Robert Byng*. The Los Angeles County Museum.

FLEMISH

- Anonymous, *Madonna and Child*. Mid-16th century. Oil on arched panel, H. 13 7/16"; W. 9 1/8". Smith College Museum of Art.

- Rubens, Peter Paul, *Diana and Her Nymphs Departing for the Chase*. Ca. 1612-20. H. 85"; W. 70 1/8". The Cleveland Museum of Art.

FRENCH

- Courbet, Gustave, *The Source of the Loue*. Ca. 1864. H. 39 1/2"; W. 52". Albright Art Gallery, Buffalo.
Fantin-Latour, Mme Henri, *Narcissus*. H. 11"; W. 12 1/8". Seattle Art Museum.
Fromentin, Eugène, *Centaurs and Centauress*. Oil on board, H. 10 1/2"; W. 16". Seattle Art Museum.
Loo, Carle van, *A Pacha Having His Mistress' Portrait Painted*. H. 26"; W. 30". The Virginia Museum of Fine Arts, Richmond.
Poussin, Nicolas, *Landscape with Figures*. H. 24"; W. 34". Lawrence Art Museum, Williams College.
*Rigaud, Hyacinthe, *Marquis Jean-Octave de Villars*. H. 18 1/2"; W. 14". The Toledo Museum of Art.

GERMAN

- Cranach, Lucas, the Elder, *The Stag¹ Hunt*. H. 46"; W. 66 1/16". The Cleveland Museum of Art.

ITALIAN

- *Anonymous, *Fruit Still-Life*. Early 17th century. H. 22 1/2"; W. 29". M. H. De Young Memorial Museum, San Francisco.
*Baton, Pompeo, *Time Discovering Truth*. H. 45"; W. 33 1/2". Museum of Art, Rhode Island School of Design, Providence.
*Lega, Silvestro, *Death of Mazzini*. H. 29 13/16"; W. 39 1/4". Museum of Art, Rhode Island School of Design, Providence.
Panini, Giovanni Paolo, *Interior of St. Peter's Cathedral in Rome*. H. 50 1/4"; W. 40 1/2". The North Carolina Museum of Art, Raleigh.

SPANISH

- *Anonymous, *Still-Life with Fruits and Spices*. Ca. 1650. H. 22"; W. 38". The Currier Gallery of Art, Manchester.
*Pacheco, Francisco, *Portrait of a Knight of Santiago*. H. 22 1/4"; W. 18". Lawrence Art Museum, Williams College.

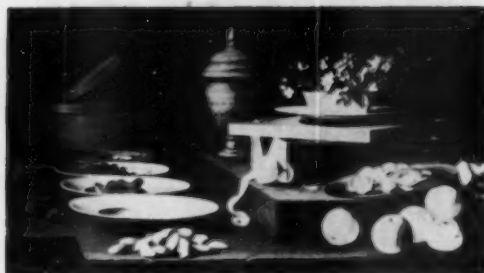
DRAWING

DUTCH

- Rembrandt, *Kneeling Woman in Prayer*. Ca. 1640-41. Pen and bistre, H. 3 1/4"; W. 3 1/8". Smith College Museum of Art.

CANADIAN

- Whitefield, Edwin, *Two sketchbooks*. Royal Ontario Museum, Toronto.



TOP: 1. HYACINTHE RIGAUD, *Portrait of Marquis Jean-Octave de Villars*. The Toledo Museum of Art. 2. FRANCISCO PACHECO, *Portrait of a Knight of Santiago*. Lawrence Art Museum, Williams College.

CENTER: POMPEO BATONI, *Time Discovering Truth*. Museum of Art, Rhode Island School of Design, Providence.

BOTTOM: 1. ANONYMOUS, *Fruit Still-Life*. Italian, early 17th century. M. H. De Young Memorial Museum, San Francisco. 2. ANONYMOUS, *Still-Life with Fruits and Spices*. Spanish, ca. 1650. The Currier Gallery of Art, Manchester.



TOP: 1. TILMANN RIEMENSCHNEIDER, *St. Lawrence*. The Cleveland Museum of Art. 2. *St. Christopher* (detail). Burgundian or West German, ca. 1390. M. H. De Young Memorial Museum, San Francisco. 3. TILMANN RIEMENSCHNEIDER, *St. Stephen*. The Cleveland Museum of Art.

CENTER: *Sideboard*. American Chippendale, last quarter 18th century. Colonial Williamsburg.

BOTTOM: 1. *Tureen with Cover*. French, Jean-François Dapcher, 1773. The Art Institute of Chicago. 2. *Teapot*. Astbury-Whieldon, ca. 1740-50. Colonial Williamsburg.

ENGLISH

- *Richardson, Jonathan, Sr., *Self-Portrait with His Son*. Sanguine chalk on paper, H. 11 $\frac{1}{2}$ " W. 15 $\frac{3}{4}$ ". Montreal Museum of Fine Arts.

FRENCH

- Bernard, Emile, *Portrait of Paul Gauguin*. Black crayon on white paper, H. 14 $\frac{1}{4}$ " W. 11 $\frac{1}{2}$ ". Museum of Art, Rhode Island School of Design, Providence.
- *Couture, Thomas, *A Lawyer*. H. 17" W. 11 $\frac{3}{4}$ ". Santa Barbara Museum of Art.
- *Dumouster, Daniel, *Portrait of Cardinal de la Roche-foucault*. 1624. Black and red chalk, H. 17 $\frac{1}{4}$ " W. 13 $\frac{1}{4}$ ". The Art Institute of Chicago.
- Géricault, Théodore, *Cheval gris pommelé chez le Maréchal-ferrant*. Ca. 1823. Pencil, pen and sepia wash heightened with Chinese white, H. 6 $\frac{1}{2}$ " W. 9 $\frac{1}{16}$ " (sheet). The Museum of Fine Arts, Boston.
- Poussin, Nicolas, *Bull, from Ancient Relief*. Bistre pen and wash on browned paper, H. 7" W. 9 $\frac{1}{4}$ ". The John and Mable Ringling Museum, Sarasota.
- *Poussin, Nicolas, *Italian Landscape*. Pen and brush with brown ink. The Cleveland Museum of Art.

GERMAN

- Dürer, Albrecht, *A Nude Man Reclining, Holding a Club*. Pen and ink, H. 4 $\frac{9}{16}$ " W. 6 $\frac{15}{16}$ ". The Museum of Fine Arts, Boston.

ITALIAN

- *Carracci, Annibale, *Landscape with Herdsman and Pigs*. Pen and brown ink on paper, H. 7 $\frac{3}{4}$ " W. 10 $\frac{1}{8}$ ". Seattle Art Museum.
- *Romanino, Girolamo, *Portrait of a Man in a Hat*. Black crayon, H. 8 $\frac{7}{8}$ " W. 6 $\frac{3}{4}$ ". The John and Mable Ringling Museum, Sarasota.
- *Tiepolo, Giovanni Battista, *The Death of Seneca*. Ca. 1745-55. Pen and sepia, brush and wash, 341 x 240 mm. (sheet). The Art Institute of Chicago.
- Tintoretto, *Antique Head*; verso: *Nude Figure*. (1) Black crayon heightened with white on blue-gray paper; (2) pen, H. 8 $\frac{3}{4}$ " W. 6 $\frac{1}{2}$ ". The John and Mable Ringling Museum, Sarasota.

ENGRAVING

ENGLISH

- Smith, W., after J. S. Copley, *The Honorable John Hancock, Esq., late Governor of Boston in North America*. Mezzotint, H. 13 $\frac{7}{8}$ " W. 9 $\frac{1}{4}$ ". The Henry Francis du Pont Winterthur Museum, Winterthur.

FRENCH

- Callot, Jacques, *Set of 16 engravings Commemorating great events in the Reign of Ferdinand I of Tuscany*.

- 1619, proofs before letters, H. 7 $\frac{5}{8}$ " W. 11 $\frac{1}{2}$ " ea. The Detroit Institute of Arts.

SCULPTURE

FRENCH

- Clodion, *Figure of a Girl Holding Doves*. White marble, H. 23 $\frac{1}{2}$ ". Seattle Art Museum.

GERMAN

- *Riemenschneider, Tilman, *St. Lawrence*. Ca. 1502-10. Linden wood, H. 37 $\frac{1}{4}$ ". St. Stephen. Ca. 1502-10. Linden wood, H. 36 $\frac{1}{2}$ ". The Cleveland Museum of Art.
- Riemenschneider, Tilman (school of), *St. George Slaying the Dragon*. Ca. 1500. Oak, H. 40". Lyman Allyn Museum, New London.

ITALIAN

- Aspetti, Tiziano (attri. to), *Venus*. Bronze. Museum of Art, Rhode Island School of Design, Providence.
- Rosso, Medardo, *Bimbo Ebreo*. 1893. Wax over plaster core, H. 8 $\frac{3}{4}$ ". The University of Nebraska Art Galleries.

DECORATIVE ARTS

CERAMICS

- *Teapot and Cover. Astbury-Whieldon, ca. 1740-50. Glazed earthenware, H. 4 $\frac{1}{4}$ " Diam. of body: 4 $\frac{1}{16}$ ". Colonial Williamsburg.
- *Um. France (Moustier), 1740-55. Faience, H. 9 $\frac{1}{8}$ ". Cooper Union Museum, New York.

FURNITURE

- Chaise Longue*. Austrian, Thonet Brothers, 1870-80. Bent beechwood and carving. The Museum of Modern Art, New York.
- Chest of Drawers*. American (Philadelphia), Alexander Shaw, ca. 1780. Mahogany, bow-front. The Philadelphia Museum of Art.
- *Sideboard. American Chippendale, last quarter 18th century. Walnut, secondary wood southern pine, H. 39 $\frac{1}{8}$ " L. 48" D. 22". Colonial Williamsburg.
- Tall Clock*. American, Simon Willard, ca. 1809. Case by John Seymour & Son, Boston. Metal works, wood case, H. 109 $\frac{1}{2}$ ". Museum of Fine Arts, Boston.

METAL

- Can. American, Francis Richardson, Jr. Silver. The Philadelphia Museum of Art.
- *Tankard. Danish (Copenhagen), Ditle Bransenhauer, ca. 1700. Silver. M. H. De Young Memorial Museum, San Francisco.
- *Tankard. American, Samuel Casey, ca. 1765. Silver, H. 8 $\frac{3}{4}$ ". Colonial Williamsburg.

- Tankard*. American (New York), John Will, ca. 1752-66. Pewter, H. 7 $\frac{1}{8}$ ". Colonial Williamsburg.
- Teapot*. American (New York), Daniel van Voorhis, 1770-80. Silver. Museum of the City of New York.
- Tea Urn*. English, 1766. Silver, inscribed "Prince William Henry", H. 17". Birmingham Museum of Art.
- **Tureen with Cover, liner and stand*. French (Paris), Jean-François Dapcher, 1773. Silver, H. 13 $\frac{1}{2}$ "; Diam. 19 $\frac{1}{4}$ " (overall). The Art Institute of Chicago.
- Vases (pair)*. French, Charles Ballin after design of Charles Lebrun. Bronze, H. 34"; W. 29"; W. 29". Denver Art Museum.

TEXTILES

- Neptune God of Waters*. French (Paris or Arras), Ca. 1500. Tapestry, H. 8'6"; W. 3'3". The Detroit Institute of Arts.
- The Pheasant, The Peacock*. French, Philippe de Lassalle, ca. 1765. Two brocaded silk panels. Los Angeles County Museum.

VARIA

- **Powder Horn with Christian Scenes* carved on one side. Norwegian, ca. 1600. Deer horn, H. 5". Seattle Art Museum.

WOOD

- **Paschal Candlesticks (pair)*. Italian, early 17th century. Oak, H. 64 $\frac{1}{2}$ ". Birmingham Museum of Art.

TWENTIETH CENTURY ART

PAINTING

AMERICAN

- Avery, Milton, *Sea Grasses and Blue Sea*. 1958. H. 60 $\frac{1}{8}$ "; W. 72 $\frac{1}{8}$ ". The Museum of Modern Art, New York.
- Bernstein, Sylvia, *Yesteryear's Bouquet*. Watercolor, H. 23"; W. 38". The Butler Institute of American Art, Youngstown.
- Corbett, Edward, *Newcomb College, Spring 1958*. 1958. H. 70"; W. 65 $\frac{1}{4}$ ". Albright Art Gallery, Buffalo.
- Dahlberg, Edwin L., *End of Summer*. Watercolor. Charles and Emma Frye Museum, Seattle.
- *Diebenkorn, Richard, *Woman in a Window*. 1957. H. 59"; W. 56". Albright Art Gallery, Buffalo.
- Dike, Phil, *Echo from the Sea*. Watercolor, H. 22"; W. 28". The Butler Institute of American Art, Youngstown.
- Feininger, Lyonel, *Factory*. Watercolor, H. 10 $\frac{3}{8}$ "; W. 19 $\frac{1}{4}$ ". The North Carolina Museum of Art, Raleigh.

- Frary, Michael, *Coast Town*. Watercolor, H. 21"; W. 29". The Butler Institute of American Art, Youngstown.
- Grosz, George, *Eclipse*. 1925. Watercolor. The Philadelphia Museum of Art.
- Harriton, Abraham, *Sunset and Storm over Provincetown*. H. 20"; W. 28". Whitney Museum of American Art, New York.
- Hartley, Marsden, *Still-Life with Leaves in Pitcher*. 1928. H. 25 $\frac{1}{4}$ "; W. 32". The Montclair Art Museum.
- *Henri, Robert, *Girl in a Green Coat*. H. 24"; W. 20". William Rockhill Nelson Gallery of Art, Kansas City.
- *Hopper, Edward, *Street Scene, Gloucester*. H. 28"; W. 36 $\frac{1}{4}$ ". The Cincinnati Art Museum.
- Kuniyoshi, Yasuo, *Daily News*. The Cincinnati Art Museum.
- Marin, John, *Fields and Sky*. Watercolor. The Corcoran Gallery of Art, Washington, D.C.
- Mauer, Alfred H., *Still-Life with Two Pears*. Oil on board, H. 18 $\frac{3}{16}$ "; W. 22". Santa Barbara Museum of Art.
- *Park, David, *Four Men*, 1958. H. 57"; W. 92". Whitney Museum of American Art, New York.
- Pascin, Jules, *Nude with Green Hat*. H. 36 $\frac{1}{4}$ "; W. 30 $\frac{1}{4}$ ". The Cincinnati Art Museum.
- *Pippin, Horace, *Christmas Morning*. 1945. H. 21"; W. 26 $\frac{1}{4}$ ". The Cincinnati Art Museum.
- Prendergast, Maurice, *New England Harbor*. The Cincinnati Art Museum.
- Prendergast, Maurice, *Summer in the Park*. H. 15 $\frac{3}{4}$ "; W. 20 $\frac{1}{2}$ ". Santa Barbara Museum of Art.
- Speicher, Eugene, *Portrait of a Welsh Girl*. H. 34 $\frac{1}{2}$ "; W. 27". The Cincinnati Art Museum.
- Wood, Grant, *Daughters of the Revolution*. Oil on masonite, H. 20"; W. 40". The Cincinnati Art Museum.
- Wyeth, Andrew, *Ground Hog Day*. 1959. Tempera. The Philadelphia Museum of Art.

CZECHOSLOVAKIAN

- Coubine, Othon, *Landscape*. H. 19 $\frac{1}{4}$ "; W. 23 $\frac{3}{4}$ ". The Akron Art Institute.

FRENCH

- Delaunay, Robert, *Champ de Mars, The Red Tower*. 1911. H. 64"; W. 51 $\frac{1}{2}$ ". The Art Institute of Chicago.
- Mathieu, Georges, untitled. 1947. Oil on masonite, H. 47 $\frac{1}{2}$ "; W. 63". The Museum of Modern Art, New York.
- Renoir, Pierre-Auguste, *Femme à la Guitare*. The Philadelphia Museum of Art.
- *Schneider, Gerard, 16C. 1956. H. 57 $\frac{1}{2}$ "; W. 44 $\frac{1}{2}$ "; Walker Art Center, Minneapolis.

Vieira de Silva, Maria, *Gare Montparnasse*. 1957. H. 28³/₈" W. 45³/₄". Walker Art Center, Minneapolis.

*Vuillard, Jean-Edouard, *Still-Life*. 1905. Oil on panel, H. 28³/₄" W. 24¹/₂". The Art Institute of Chicago.

GERMAN

Nolde, Emil, *Sunset Over the Lake*. Watercolor, H. 13⁵/₈" W. 18¹¹/₁₆". The Cleveland Museum of Art.

ITALIAN

*Boccioni, Umberto, *The Laugh*. 1911. H. 43³/₈" W. 57¹/₄". The Museum of Modern Art, New York.

DRAWING

AMERICAN

*Berman, Eugene, *Stage Design for "Amahl and the Night Visitors"*. 1952. Pen and ink with tempera and watercolors, H. 9¹/₂" W. 12¹/₂". The Cooper Union Museum, New York.

SWISS

Klee, Paul, *Tanzt Entsetzen*. 1931. Pen and brown and reddish ink, H. 18⁷/₈" W. 12¹/₈". The Museum of Fine Arts, Boston.

SCULPTURE

AMERICAN

Flanagan, John, *Paul Wyland Bartlett*. Marble plaque, Diam. 12". *Bronze Medallion*, Diam. 2³/₈". The Norfolk Museum.

*Jensen, Ray, *Beach Figures*. Brazen steel, 11¹/₂" x 3" x 8¹/₂". The Denver Art Museum.

ENGLISH

Moore, Henry, *Draped Seated Woman*. Bronze, H. 73". Yale University Art Gallery.

*Moore, Henry, *Seated Figure Against a Curved Wall*. 1956-57. Bronze, L. 32". The Museum of Fine Arts, Boston.

FRENCH

La Chaise, Gaston, *Woman on Horseback*. The Corcoran Gallery of Art, Washington, D.C.

GERMAN

*Heiliger, Bernhard, *Bust of Count Phillip d'Archo*. 1957. Bronze, H. 21¹/₂". Lawrence Art Museum, Williams College.

Uhlmann, Hans, *Growth*. 1952. Bronze, H. 67" W. 43¹/₂" L. 23³/₄". Albright Art Gallery, Buffalo.

ROUMANIAN

*Brancusi, Constantin, *Muse (head)*. Before 1924. Bronze on stone base, H. 19¹/₂" W. 10" (head). 11¹/₂" x 10¹/₂" x 9" (stone base). Portland Art Museum.

RECENT PUBLICATIONS IN THE FIELD OF ART

Catalogue of Paintings. Montreal Museum of Fine Arts, 1959.

Compiled by Mr. John Steegman during his term as Director of The Montreal Museum of Fine Arts, this is surely one of the most useful catalogues of paintings published on this continent in recent years. Judging from the catalogue, the museum remained somewhat provincial in tone until the 1940's, except perhaps for its excellent and too little-known sections on Decorative Arts. In 1945, however, 103 paintings from the collection of Sir William Van Horne were presented to the museum, including what Mr. Steegman calls rightly, "distinguished, and in several cases superlative" examples of European paintings. With few exceptions these form today the *raison d'être* of the painting collections. Many of these have been described in Hubbard's *European Paintings in Canadian Collections* (1956); they are all now published with complete bibliographies by Mr. Steegman and form, so far as high quality is concerned, a splendidly homogeneous group. All schools are represented: Canaletto with a small *Interior of St. Mark's*; Daumier with the *Nymphs Pursued by Satyrs* (Paris Salon, 1950); Rembrandt with one of his *Landscapes* (signed and dated 1654), among other works of similar importance. Other acquisitions are worth mentioning for their intrinsic worth and their provenance: the Giovanni del Biondo from the Ashburnham sale was purchased in 1953; two large religious scenes given to the Flemish school, ca. 1610, owned

by Anne de Denmark and bearing the cipher of Charles I, were presented by Lord Strathcona in 1927; while one of the five decorative panels painted by Corot for Daubigny was given forty years ago by the family of Sir George Drummond.

Thus the Montreal collection is of importance, and Mr. Steegman deserves our thanks. His catalogue, the first one on the museum, is excellent: it is critical (for instance, four paintings formerly given to Gainsborough are now attributed to Barker of Bath, Ozias Humphrey, J. C. Ibbetson and "British School, ca. 1790"); it is informative (the history of the Fantin-Latour *Parade de la Fête*, from the time of the *Salon des Refusés* to its ownership by Whistler and Haviland is given in full); it is painstaking, with careful, short descriptions of the paintings, since there are no illustrations. It should be noted that the cost of publication was defrayed by a grant from the Canada Council, which is doing so much good work throughout Canada.

Mary Cassatt, peintre et graveur. Paris, Centre Culturel Américain, 1959-60.

The Centre Culturel Américain, in the heart of Saint-Germain des Prés, does excellent work. But I doubt if any other exhibition would have the same impact as the Mary Cassatt show which closed a few weeks ago. The exhibition

KNOEDLER

Old Masters · French Impressionists

American Paintings

Contemporary Artists

Prints · Framing

14 EAST 57TH STREET, NEW YORK 22

DUVEEN

ESTABLISHED 1869

Masterpieces of

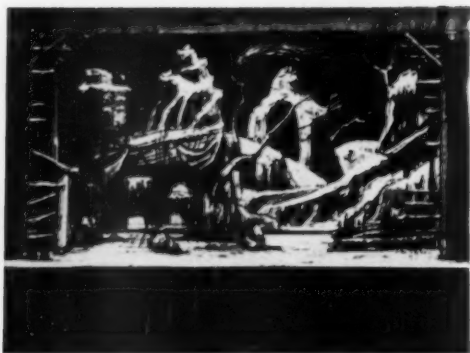
PAINTING · SCULPTURE · PORCELAIN

FURNITURE · TAPESTRIES

GOthic · RENAISSANCE · EIGHTEENTH CENTURY

DUVEEN BROTHERS, INC.

18 EAST 79 STREET · NEW YORK 21, N.Y.



TOP: 1. RICHARD DIEBENKORN, *Woman in a Window*. The Albright Art Gallery, Buffalo. 2. SILVESTRO LEGA, *Death of Mazzini*. Museum of Art, Rhode Island School of Design, Providence.

CENTER: 1. HORACE PIPPIN, *Christmas Morning*. The Cincinnati Art Museum. 2. EDWARD HOPPER, *Street Scene, Gloucester*. The Cincinnati Art Museum.

BOTTOM: 1. EUGENE BERMAN, *Stage Design for "Amahl and the Night Visitors."* The Cooper Union Museum, New York. 2. DAVID PARK, *Four Men*. Whitney Museum of American Art, New York.

Wildenstein

19 EAST 64TH STREET, NEW YORK

THE WORLD'S FOREMOST SELECTION OF
OLD AND MODERN OBJECTS OF ART

Paintings · Sculpture · Furniture · Tapestries

NEW YORK PARIS LONDON BUENOS AIRES

BRONZE RITUAL VESSEL "TOU"

LATE CHOU

Height 6 1/2 inches



C. T. LOO

Chinese Art

48 rue de Courcelles
PARIS

FRANK CARO, Successor
41 E. 57th St. New York



TOP: 1. JONATHAN RICHARDSON, SR., *Self-Portrait With His Son*. Montreal Museum of Fine Arts. 2. ANNIBALE CARRACCI, *Landscape with Herdsman and Pigs*. Seattle Art Museum.

CENTER: 1. DANIEL DUMONSTIER, *Portrait of Cardinal de la Rochefoucault*. The Art Institute of Chicago. 2. G. B. TIEPOLO, *The Death of Seneca*. The Art Institute of Chicago. 3. THOMAS COUTURE, *A Lawyer*. Santa Barbara Museum of Art.

BOTTOM: 1. PIETRO PERUGINO, *St. Sebastian*. The Cleveland Museum of Art. 2. NICOLAS POUSSIN, *Italian Landscape*. The Cleveland Museum of Art. 3. GIROLAMO ROMANINO, *Portrait of a Man in a Hat*. The John and Mable Ringling Museum, Sarasota.

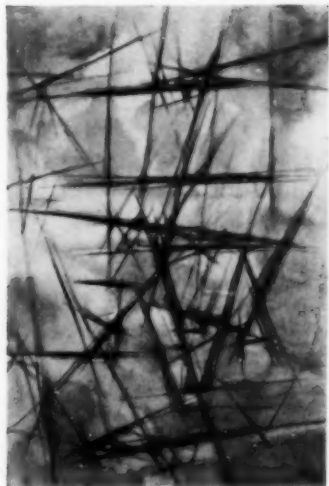
was a small one: twelve paintings and pastels and about forty engravings. But the engravings were lent by the Bibliothèque Nationale and the Petit Palais, and the paintings and pastels, all excellently chosen, were mostly unfamiliar. The catalogue, well printed and presented, includes an introduction by Frederick Sweet (whose article on Mary Cassatt in France was published recently here), useful "Notes biographiques," and a bibliography.

Persian Art before and after the Mongol Conquest. Ann Arbor, The University of Michigan Museum of Art, 1959.

In connection with the meetings of the American Oriental Society last spring the University of Michigan arranged in its remodeled quarters the exhibition of *Persian Art before and after the Mongol Conquest*, the result of the collaboration of several University departments. It was an excellent exhibition, beautifully and logically presented, with infinite care. The

B.ARNOLD-KAYSER

April 1-15



Exclusive representative for B. Arnold-Kayser

PIETRANTONIO

26 EAST 84th STREET, NEW YORK
CABLE: PIETROGAL, NEW YORK



TOULOUSE LAUTREC

PAYSAN DE L'AVEYRON

Black chalk, 21 1/2 x 15 1/2 inches.

Galerie Brame, 1946.

Exh.: Brussels, Palais des Beaux-Arts,

Toulouse Lautrec, 1947, Cat. No. 63.

Kunsthalle, Basel, no. 0939.

NEW ACQUISITIONS

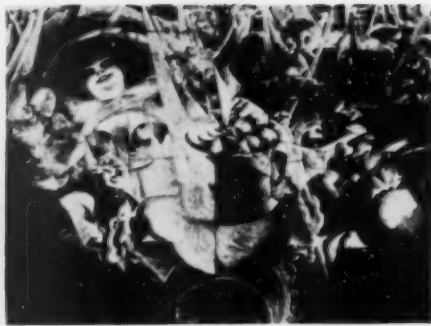
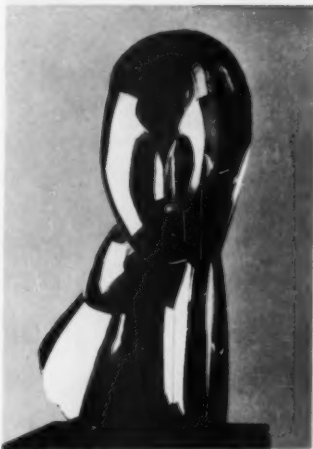
Bibiena	Morisot
Braque	Pascin
Delacroix	Redon
Fragonard	Rouault
Gauguin	Seurat
Marquet	Van Gogh

*Important Old and Modern Master Drawings
All Schools and Periods*

MODERN FRENCH PAINTINGS

CHARLES E. SLATKIN

115 EAST 92 STREET, NEW YORK 28, N.Y.
TELEPHONE LE 4-4222



TOP: 1. JEAN-EDOUARD VUILLARD, *Still-Life*. The Art Institute of Chicago. 2. BERNHARD HEILIGER, *Bust of Count Phillip d'Arshot*. Lawrence Art Museum, Williams College. 3. ROBERT HENRI, *Girl in a Green Coat*. William Rockhill Nelson Gallery of Art, Kansas City.

CENTER: 1. CONSTANTIN BRANCUSI, *Muse*. Portland Art Museum. 2. GERARD SCHNEIDER, *16C*. Walker Art Center, Minneapolis. 3. RAY JENSEN, *Beach Figures*. Denver Art Museum

BOTTOM: 1. HENRY MOORE, *Seated Figure Against a Curved Wall*. The Museum of Fine Arts, Boston. 2. UMBERTO BOCCIONI, *The Laugh*. The Museum of Modern Art, New York.

present catalogue, which was published at the time of the show, reflects the scholarship and the enthusiasm of its organizers. A long introduction by Oleg Grabar gives the theme of the exhibition, which was "to illustrate the similarities, if any, and the contrasts between the artistic expressions of the two periods separated by the Mongol Conquest." This was a difficult theme to make concrete, and it would have been easy for those in charge to go off at a tangent and introduce irrelevant material. Yet both the catalogue and the exhibition showed a complete mastery of the subject. The show was divided into three sections: a small group of items illustrating the art of Persia before the Seljuqs; various works from the Seljuq period; and finally, as Dr. Grabar said, a masterpiece from the Mongol period, the Demotte *Shah-nameh*, or rather as many of its pages as it was possible to borrow (twenty-one were seen in Ann Arbor, including six from the Chester Beatty Library—no mean feat; in addition color transparencies of twenty more pages were displayed, a wonderful scholarly tool). The Demotte *Shah-nameh* was logically

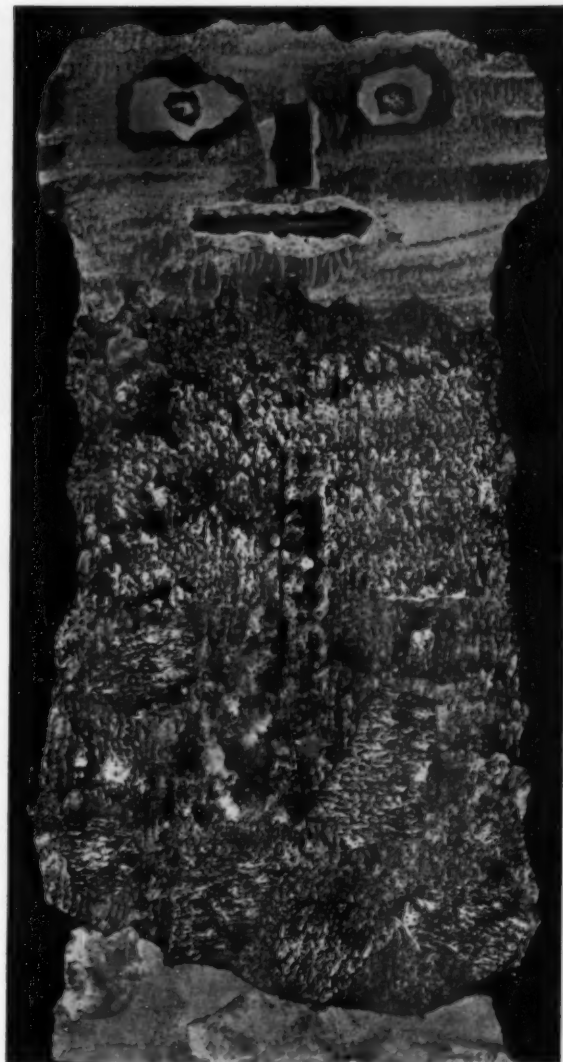


John Sloan "STEIN AND PRESS"
32 x 26 inches

**WORKS BY TWENTIETH
CENTURY AMERICANS**

KRAUSHAAR GALLERIES

1055 Madison Ave (at 80th St) New York 28, N. Y.



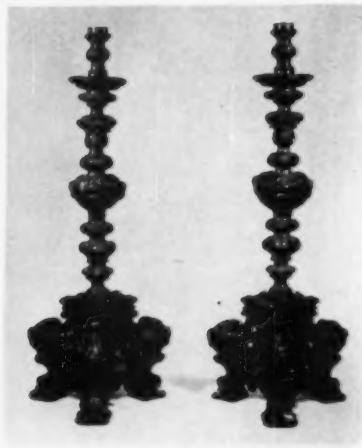
Dubuffet

Barbes des Dynasties Régnautes 1959

modern painting and sculpture

pierre matisse gallery

41 East 57th Street, New York 22, N. Y.



TOP: 1. *Tankard*. American, Samuel Casey, 1765. Colonial Williamsburg. 2. *Powder Horn*. Norwegian, ca. 1600. Seattle Art Museum. 3. *Tankard*. Danish, Ditel Brasenhauer, ca. 1700. M. H. De Young Memorial Museum, San Francisco.

CENTER: THOMAS DOUGHTY, *A Romantic Landscape*. The Smith College Museum of Art.

BOTTOM: 1. *Urn*. France, Moustier, 1740-55. The Cooper Union Museum, New York. 2. *Paschal Candlesticks*. Italian, early 17th century. The Birmingham Museum of Art.

enough the pièce de résistance of the exhibition. But it would be wrong to minimize the value of the other exhibits, which included in particular excellent and little-known examples of metal work and ceramics, such as the Cleveland 12th century lion-shaped incense burner or the exquisite fragment of tile from the St. Louis Art Museum. Many of these objects, still on the art market and unpublished, are reproduced in the catalogue, and for this reason alone it should form a part of all libraries.

Modigliani: Drawings from the Collection of Stefa and Leon Brillouin. Cambridge, Mass., Fogg Art Museum, Harvard University, 1959.

The caliber of the catalogues published by The Fogg Museum is always very high. The present one is no exception and will obviously become part of the Modigliani literature. The Brillouin Collection is composed of thirty-two drawings acquired "years ago in Paris" by Madame Stefa Brillouin;



Autumn Days by J. Alden Weir

19th and 20th Century
AMERICAN
Paintings and Watercolors

MILCH GALLERIES

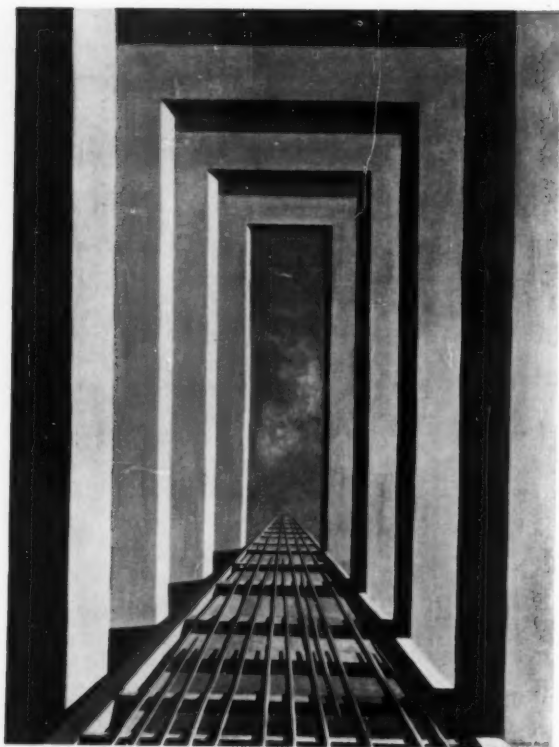
21 East 67th Street, New York 21, N.Y.



VISHNU ON GARUDA, 21 cm.
KHMER BRONZE, 10th CENTURY
ONE OF A GROUP OF SEVENTEEN

 **oscar meyer**
Antique Works Of Art

847 No. LA CIENEGA BOULEVARD
LOS ANGELES 46, CALIFORNIA



De Tour

Kay Sage

KAY SAGE

APRIL 1960

RETROSPECTIVE EXHIBITION

CATHERINE VIVIANO

42 east 57 street, new york 22

a number she obtained from Zborowski, others from Paul Guillaume; many more came from Mme. Baixeras. They represent all phases of Modigliani's activities, from his early years in Paris to 1919 and, thanks to the illustrations (every drawing is reproduced in chronological order), it is possible to study clearly the evolution of the artist, more easily perhaps than in his painted *œuvre*. The catalogue is preceded by a delightful and useful introduction by Miss Mongan. The long and careful notes added to each entry are equally helpful and informative. They introduce us to Modigliani's friends, Charles Douglas, Beatrice Hastings, Soutine, and form an excellent analysis of Modigliani's *graphisme*.

ALICE LEE PARKER and MILTON KAPLAN, *Charles Fenderich, Lithographer of American Statesmen*. Washington, D.C., Library of Congress, 1959.

At the present stage of our studies in the history of American graphic arts, and until the final work on the whole subject is written, there is nothing more useful than biographies of artists accompanied by the *catalogue raisonné* of their life's work. The present pamphlet, which adds much to our knowledge of American art in the middle of the 19th century, is devoted to Charles Fenderich (born in Switzerland in 1805; died 1887(?) in San Francisco). As the authors state in their foreword, Fenderich was in his day one of the foremost lithographic portrait draftsmen in the United States but, "as is the case of many of the American lithographers of the 19th century who are just beginning to receive recognition that is long overdue," little was known about him. Active at first in Mulhouse and in Paris, where he drew for Delaporte a large portrait of Louis-Philippe, Fenderich left for the United States in 1831 and settled in Philadelphia. His first works in this country were apparently hackwork (*Cats* after Gottfried Mind, advertisements and music covers). After the financial panic of 1837 he left Philadelphia for Washington, where he established his "Lithographic Repository," and where, for the next ten years, he was to draw all the prominent statesmen in the capital. Miss Parker's and Mr. Kaplan's catalogue lists ninety-four known portraits, most of them drawn from life by Fenderich, from Lewis Cass (the original drawing for the lithograph is reproduced) to Polk, Van Buren, John Tyler and,

in a masterpiece of characterization, Dixon Hall Lewis, Representative of Alabama.

Partly due to the success of photography Fenderich's business fell off, and the artist left for California in 1849. There he lived for the next forty years, although even the thorough scholar who wrote the *catalogue raisonné* could find no more than eight lithographs or drawings linked with him. Both the Introduction and the Catalogue are excellent, the latter with full descriptions of the lithographs. There are only fifteen illustrations, not counting the delightful silhouette of Charles Fenderich in his youth by Augustin Edouart; but a microfilm of all the Fenderich items in the collection is available.

JOHN POPE-HENNESSY, *Italian Renaissance Sculpture*. London, Phaidon Press, 1958.

The present reviewer must confess to having failed to grasp, after reading only the first volume of this series (on



Albert Marquet

"La Seine"

*Important Paintings
of all Schools and Periods*

SCHONEMAN GALLERIES, INC.
63 East 57th Street, New York 22, N.Y.

FAR GALLERY

ORIGINAL LITHGRAPHS AND ETCHINGS

BONNARD
BRAQUE
BUFFET
CASSATT
CEZANNE
CHAGALL
DAUMIER
DEGAS
DELACROIX
DERAIN
FORAIN
LAUTREC
LAURENCIN
MAILLOL
MANET
MATISSE
MIRO
MORISOT
PASCIN
PICASSO
PISSARRO
REDON
RENOIR
ROUAULT
VLAMINCK
VUILLARD



BRAQUE

ETCHING



PICASSO

ETCHING

746 MADISON AVE. NEW YORK 21
64-65 STREET • RE 4-7287



KHMER STONE SCULPTURE

10 3/4 inches high

Far Eastern Fine Arts

WILLIAM H. WOLFF

843 a MADISON AVENUE, NEW YORK 21, N.Y.

TELEPHONE: YUKON 8-7411 CABLE ADDRESS: RENWOLFF

Italian Gothic Sculpture) the large design which becomes evident with the second. We are confronted, it is clear, by a work of major significance. The field which will be covered, ultimately, in three volumes, is Italian sculpture from Nicola Pisano to Bernini. The author describes his work as an introduction to Italian sculpture, not as a history. By this he indicates his intention to confine his text to a stylistic survey, based upon admirable new photographs. A final section of biographies of the artists and detailed notes on the works illustrated is filled with extremely meaty information.

There is so little in English upon Italian sculpture that a survey of its development is in itself an important contribution. Mr. Pope-Hennessy brings in addition a connoisseur's eye, encyclopedic acquaintance with the material, the courage to meet the most difficult problems and to express his conclusions upon them clearly and concisely. These are rare qualities and the result is a work which every student must study and absorb.

JOHN FRANCIS McDERMOTT, *The Art of Seth Eastman*. Catalogue of a traveling exhibition of paintings and drawings circulated by The Smithsonian Institution, 1959-60.

This short exhibition catalogue of thirty-four pages forms a compact and useful addition to the small literature upon Capt. Seth Eastman. Comparing Eastman with other painters of the plains Indian, Mr. McDermott classes him with Bodmer as an objective observer in contrast to the romanticising of Catlin, Miller and Deas. The point is well taken. Eastman was not so good a painter as Bodmer but he had the advantage of seven years residence among the Sioux, during which he came to know his subjects as well as a white man could. His subject matter makes him significant. If he had remained in the East he would have been an artist of small interest; as a careful reporter of a vanished Indian world he has his place in our artistic history.

JAKOB ROSENBERG, *Great Draughtsmen from Pisanello to Picasso*. Cambridge, Mass., Harvard University Press, 1959.

The appearance of Dr. Rosenberg's book on *Great Draughtsmen*, the outcome of eight lectures given under the auspices

of the Lowell Institute in 1956, is welcome for at least two reasons. In the first place it will give its readers something of the flavor which has made Dr. Rosenberg's seminars at the Fogg a most exciting experience for the intelligent student. In the second, as the volume is at the same time beautifully printed, practical and generously illustrated, it gives the general reader an excellent tool.

The artists discussed are, in addition to those whose names make such an attractive alliteration for the title, Leonardo, Raphael, Dürer, Rembrandt, Watteau and Degas. On each of these, with his exquisite sense of proportion and his talent for making us share his emotions and enthusiasms, the author has much to say. Whether he speaks of Raphael accepting in Florence the "new concept of the human figure in its full organic life," or Watteau, whose "own exquisite taste and rhythmical feeling were in some way imposed on his models," Dr. Rosenberg clarifies or enlivens our conception of well-known artists. Sensitive as it is (the two quotations given above were chosen almost at random) the volume is at the

First Showing in U.S.

OSKAR MOLL

(1848-1947)



Jeune Fille à la Cigarette 1930

RETROSPECTIVE EXHIBITION

Documented Catalogue, 7 plates, 3 in Color, forward by Will Grohmann

LEONARD HUTTON GALLERIES
41 East 57 Street, New York



Torii Kiyonaga 1752-1815

Musicians and Actors

● RARE JAPANESE PRINTS

from the
LOUIS V. LEDOUX COLLECTION
and other collections

● ORIENTAL SCROLLS

Exceptional Selection from all Schools
and Periods

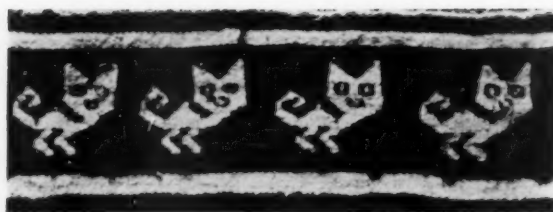
● RARE JAPANESE SCREENS

of Museum Quality

JAPANESE AND KOREAN CHESTS

COMERFORD GALLERY

William Lee Comerford, Director
117 EAST 57th STREET, NEW YORK CITY 22, N.Y.

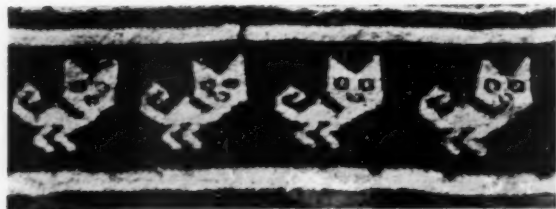


THE SPLENDORS OF ANCIENT PERU

SCULPTURE
and
TEXTILES
MARCH

DELACORTE GALLERY

822 MADISON AVENUE, NEW YORK 21, N. Y.



same time a scholarly work, filled with carefully planned arguments centered around illustrations as they were first centered around slides. What Dr. Rosenberg says about the problem of authenticity in general, and that of Rembrandt's drawings in particular (pp. 81-84) is probably the best analysis of a vexing question, with emphasis given to the notorious "Munich drawings."

Cahiers de la Céramique du Verre et des Arts du Feu. Revue Trimestrielle, No. 16. Sèvres, Société des Amis du Musée National de Céramique, 1959.

For four years now the quarterly *Cahiers de la Céramique*, splendidly printed and illustrated, has done much to spread appreciation of ceramics among French collectors, just as that other excellent magazine, *Faenza*, has done for so long in Italy. Henceforth, as the new title of the magazine indicates, the *Cahiers* will publish articles on all the *arts du Feu*. As a manifesto the present issue includes a delightful essay on domestic glass in the middle ages by James Barrelet. The article is illustrated, mostly in color, with original examples and with miniatures from Medieval manuscripts, all beautifully reproduced. But the article, pleasing as it is, is also of scholarly importance: as Mr. Barrelet mentions, it is the result of research in the course of which the author studied 200,000 miniatures. Another important contribution to that issue of the new *Cahiers* is the carefully worded article of Henry-Pierre Fourest, conservateur of the Sèvres Museum, on the origin of soft paste porcelain in France: so rare are the incunabulae that the subject will probably remain debatable; but Mr. Fourest has done much to clarify the matter, not only with his notes but also with the illustrations he used (including marks whenever possible). These form a corpus of the characteristic forms and decorations used at Rouen and Saint-Cloud in the earliest period.

The *Cahiers de la Céramique* are not listed in the Art Index. The complete list of articles for the past four years included at the back of this issue will therefore prove helpful to specialists and collectors: it is most impressive.

Exotic Art, from Ancient and Primitive Civilizations. Collection of Jay C. Leff. Pittsburgh, Carnegie Institute, 1959-1960.

This very large exhibition (more than 800 objects!) was the



PUVIS DE CHAVANNES

30 1/2 x 44 7/8 inches (oil)

M. R. SCHWEITZER

PLAZA 3-6750

205 EAST 54th ST., NEW YORK 22, N. Y.

Maiolica Saltcellar, Urbino, ca. 1540, Fontana Workshop, *ex coll.* Kurt Glogowski, Berlin



Stone Head, Burgundian (School of Cluny), first quarter XV.-Century, height 10 1/2 inches



Pair Bronze Putti, Venice, Nicolo Roccatagliata, height 14 inches



EDWARD R. LUBIN, inc.

17 EAST 64TH STREET, NEW YORK 21, N. Y.
UNIVERSITY 1-3649 - CABLES: ARTWORKS, N. Y.



Ivory, Saint John the Baptist, South German, beginning XVIII.-Century, height 7 inches



Enameled Glass Tazza, Venice, ca. 1500, Diameter 11 inches, *Exhib. (Tentoonstelling Oude Kunst,) Rijksmuseum, Amsterdam, 1936*



Barcel-gilt Silver Beaker, Cornelius Poppe, Augsburg, ca. 1700, hgt. 7 in., *ex coll.* Hermitage, Leningrad

Hudson Valley Landscape
by
NELSON A. MOORE

Signed and dated 1873
Size: $18\frac{1}{2} \times 30\frac{1}{4}$ inches



COLLECTORS' FINDS

MAYNARD WALKER GALLERY

117 EAST FIFTY-SEVENTH STREET - NEW YORK 22

Just published

VOLUME XIV, 1958-59

ART-PRICE ANNUAL

Listing prices of paintings, drawings, watercolours, engravings, miniatures, furniture and other works of art sold at art sales in thirteen countries, with lists of art sales, auctioneers, famous collections. Over 10,000 prices are listed and there are ca. 500 photographs. 8vo, cloth. Price: \$6.50.

(Volumes IV to XIII covering 1948-58 are also available at \$6.50 each.)

INDISPENSABLE TO MUSEUMS, ART GALLERIES, ART DEALERS, ART COLLECTORS

DIE WELTKUNST

THE WORLD-ART REVIEW — LES BEAUX-ARTS DU MONDE

A fortnightly review of art sales, exhibitions and all events in the art-world in various parts of the world.
\$16.— per annum, including postage.

Published by

KUNST UND TECHNIK VERLAG LTD.

8 LIPOWSKYSTRASSE, MUNICH 25, GERMANY

Sole agent

MR. C. A. BREUER, C/O REICHOLD

525 NORTH BROADWAY, WHITE PLAINS, N. Y.

major exhibition at the Carnegie Institute of Arts last fall. The theme, a very interesting one, was to show together "exotic" arts of all countries and all periods, from Sumerian sacrificial vessels to Northwest Coast masks, in order to illustrate the common denominator which unites them. In such a voluminous display, the result of one man's collecting, there must inevitably be much of secondary importance. Yet, judging from the catalogue, the exhibition was in general of a high caliber, with the section devoted to Oceania perhaps the most impressive. Just to give an idea of the variety of objects within one area there were twenty-five Dogon carvings (including a large "Royal Mounted Horseman" dated 18th century or earlier) and thirty-five Northwest Coast artifacts. The catalogue, with an introduction by Gordon Washburn, Director of the Carnegie Institute, gave only short descriptions of the objects, but a fair number of illustrations accompany the text.



LORD MULGRAVE

by

GILBERT STUART

Canvas, 30 x 25 inches

Collection: Mrs. Jefferson Coolidge

FINE OLD MASTERS

Central Picture Galleries

624 MADISON AVENUE, NEW YORK 22, N.Y.

TELEPHONE EL 5-6564

Subscribe to



THE CONNOISSEUR

is recognised as the World's leading Journal on the Arts of Yesterday and Today, containing authoritative articles on Master Paintings, Sculpture, Antiques, Silver, Porcelain, Old Glass, Textiles, &c., and International Sale Room News.

This highly informative and finely illustrated publication provides hours of interesting and profitable study.

Published 8 times a year

JANUARY — MARCH — APRIL — MAY — JUNE — SEPTEMBER — NOVEMBER — DECEMBER

One year U.S. & Canada \$13.50 Two years \$22.50

Mail Subscription Order to: THE CONNOISSEUR, 250 West 55th Street, New York 19, N.Y.



HEAD OF CHRIST BY ALBERT BOUTS (1460-1549)

ON PANEL 10x15 1/2

CERTIFIED BY DR. M. J. FRIEDLANDER

ACQUAVELLA GALLERIES

119 EAST 57TH STREET, NEW YORK 22, N.Y.



CORNELIS VAN CLEVE
PANEL: $17\frac{3}{8} \times 14\frac{3}{4}$ INCHES

PORTRAIT OF VAN KESSEL
CERTIFIED: M. J. FRIEDLAENDER

Formerly Wallraf Richartz Museum, Cologne

SCHAEFFER GALLERIES

983 PARK AVENUE, NEW YORK 28, LE 5.6410

